

The HIGH SCHOOL THESPIAN

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IN THIS ISSUE

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GUIDANCE THROUGH HIGH
SCHOOL DRAMATICS
by FRANK S. ENDICOTT

NEED ARTISTIC SETTINGS BE
EXPENSIVE?
by GLENN JAMES

A CHILDREN'S THEATER
by FRANCES TAUBER HOFFMAN

KATHARINE CORNELL, A REAL
TROUPER
by W. N. VIOLA

DRAMATICS IN NEGRO HIGH
SCHOOLS
by LOUISE J. LOVETT

MAKING IT MYSTERIOUS
by HERBERT V. HAKE

IN DEFENSE OF SHAKESPEARE
by FRIEDA A. LOTZE

SPEAK THE SPEECH, I PRAY YOU
by DOROTHY STONE WHITE



KATHARINE CORNELL in ROMEO AND JULIET
(See page 4)

A MAGAZINE DEVOTED TO THE INTERESTS OF HIGH SCHOOL DRAMATICS



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NATIONAL THESPIAN DRAMATIC HONOR SOCIETY
FOR HIGH SCHOOLS

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Troupe No.

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102. Sheffield High School, Sheffield, Ala.
194. Clift Senior High School, Opelika, Ala.
132. Anniston Senior High School, Anniston, Ala.
258. Ensley High School, Birmingham, Ala.
284. Talladega High School, Talladega, Ala.

ARIZONA

105. Yuma Union High School, Yuma, Ariz.
174. Miami High School, Miami, Ariz.
199. Williams High School, Williams, Ariz.

ARKANSAS

19. Morrilton High School, Morrilton, Ark.
51. Batesville High School, Batesville, Ark.
57. Hot Springs High School, Hot Springs, Ark.
149. Paragould High School, Paragould, Ark.
172. Arkadelphia High School, Arkadelphia, Ark.
205. Arkansas Senior High School, Texarkana, Ark.

CALIFORNIA

21. Coalinga High School, Coalinga, Calif.
45. Red Bluff Union High School, Red Bluff, Calif.
148. San Bernardino High School, San Bernardino, Cal.
246. Ferndale Union High School, Ferndale, Calif.
266. Sacramento High School, Sacramento, Calif.
269. San Juan Union High School, Fair Oaks, Calif.

COLORADO

28. Florence High School, Florence, Colo.
48. East High School, Denver, Colo.
87. Logan County High School, Sterling, Colo.
196. Hayden Union High School, Hayden, Colo.
287. Gunnison High School, Gunnison, Colo.
308. Dodge City Senior High School, Dodge City, Kan.
313. Burlington High School, Burlington, Colo.

CONNECTICUT

15. Roger Ludlowe High School, Fairfield, Conn.
193. Simsbury High School, Simsbury, Conn.
73. Greenwich High School, Greenwich, Conn.
308. Darien High School, Darien, Conn.

FLORIDA

130. Seminole High School, Sanford, Fla.
142. Hillsborough High School, Tampa, Fla.
177. Orlando Senior High School, Orlando, Fla.
321. H. B. Plant High School, Tampa, Fla.

GEORGIA

93. Dublin High School, Dublin, Ga.
211. Calhoun High School, Calhoun, Ga.
320. Vidalia High School, Vidalia, Ga.

IDAHO

76. Lewiston Senior High School, Lewiston, Idaho.
111. Burley High School, Burley, Idaho.
153. Malad High School, Malad, Idaho.
144. Camas County Rural H. School, Fairfield, Idaho.
152. Warden-Kellogg High School, Kellogg, Idaho.
256. Twin Falls High School, Twin Falls, Idaho.
262. Rural High School District No. 5, Downey, Idaho.

ILLINOIS

5. United Township High School, East Moline, Ill.
16. Harrisburg Township H. School, Harrisburg, Ill.
45. Savanna Township High School, Savanna, Ill.
59. Danville High School, Danville, Ill.
62. Jersey Township High School, Jerseyville, Ill.
- Normal Community High School, Normal, Ill.
71. East Aurora High School, Aurora, Ill.
74. Mt. Olive Community High School, Olive, Ill.
104. The York Community High School, Elmhurst, Ill.
106. Champaign High School, Champaign, Ill.
121. Argo Community High School, Argo, Ill.
126. Alton Community Consolidated H. Sch., Alton, Ill.
128. Pontiac Township High School, Pontiac, Ill.
146. Pekin Community High School, Pekin, Ill.
152. Jacksonville High School, Jacksonville, Ill.
161. Upland High School, Upland, Ill.
162. Charleston High School, Charleston, Ill.
167. Abington High School, Abington, Ill.
180. Tuscola Community High School, Tuscola, Ill.
184. Bloom Township High School, Chicago Heights, Ill.
185. Austin High School, Chicago, Ill.
219. Pana Township High School, Pana, Ill.
225. Lincoln Community High School, Lincoln, Ill.
233. Glenbard High School, Glen Ellyn, Ill.
236. Cairo High School, Cairo, Ill.
237. Chester High School, Chester, Ill.
241. Warren Township High School, Gurnee, Ill.
244. Prophetstown High School, Prophetstown, Ill.
245. Vandalia High School, Vandalia, Ill.
248. Elmwood Community High School, Elmwood, Ill.
298. Onarga Township High School, Onarga, Ill.
292. Olney Township High School, Olney, Ill.
306. Trinity High School, River Forest, Ill.
309. F. Sterling Morton High School, Cicero, Ill.
316. Highland High School, Highland, Ill.

INDIANA

35. Martinsville High School, Martinsville, Ind.
56. Attica High School, Attica, Ind.
91. Isaac C. Elston Senior High Sch., Mich. City, Ind.
116. Mount Vernon High School, Mt. Vernon, Ind.
142. Bloomington High School, Bloomington, Ind.
183. Reitz High School, Evansville, Ind.
255. Cannelton High School, Cannelton, Ind.
269. Boonville High School, Boonville, Ind.

IOWA

12. Sac City High School, Sac City, Iowa.
44. Iowa Falls High School, Iowa Falls, Iowa.
60. Dubuque Senior High School, Dubuque, Iowa.
109. Carroll High School, Carroll, Iowa.
110. New Hampton High School, New Hampton, Iowa.
143. Shenandoah High School, Shenandoah, Iowa.
151. Winterset High School, Winterset, Iowa.
152. Elkader High School, Elkader, Iowa.
159. Harlan High School, Harlan, Iowa.
160. East High School, Sioux City, Iowa.
186. Ames Senior High School, Ames, Iowa.
212. Keokuk Senior High School, Keokuk, Iowa.
244. Postville High School, Postville, Iowa.

KANSAS

26. Larned High School, Larned, Kan.
47. Newton Senior High School, Newton, Kan.
58. Wichita High School East, Wichita, Kan.

Troupe No.

83. Fredonia High School, Fredonia, Kan.
95. South Haven High School, South Haven, Kan.
133. Parsons High School, Parsons, Kan.
136. Wichita High School North, Wichita, Kan.
157. Liberty Memorial High School, Lawrence, Kan.
210. Topeka High School, Topeka, Kan.
234. Hays High School, Hays, Kan.
269. Hutchinson Sr. High School, Hutchinson, Kan.
314. Clay County Com. H. School, Clay Center, Kan.
318. Dodge City Senior High School, Dodge City, Kan.

KENTUCKY

138. Russellville High School, Russellville, Ky.
154. Holmes High School, Covington, Ky.
323. Davies High School, Owensboro, Ky.

LOUISIANA

7. Terrebonne High School, Houma, La.
134. C. E. Ryd High School, Shreveport, La.

MAINE

182. Lubec High School, Lubec, Maine.
273. Garret Shenck, Jr. H. Sch., E. Millinocket, Me.

MARYLAND

230. Pennsylvania Ave. H. School, Cumberland, Md.

MASSACHUSETTS

8. Wilbraham Academy, Wilbraham, Mass.
52. Dalton High School, Dalton, Mass.
203. Barnstable High School, Hyannis, Mass.
212. North High School, Worcester, Mass.
254. B. M. C. Durfee High School, Fall River, Mass.

MICHIGAN

33. River Rouge High School, River Rouge, Mich.
49. Grosse Pointe High School, Grosse Pointe, Mich.
50. Roseville High School, Wyandotte, Mich.
53. Washington Garden High School, Albion, Mich.
26. Traverse City High School, Traverse City, Mich.
73. Manistee High School, Manistee, Mich.
141. Sault Saint Marie H. S., Sault St. Marie, Mich.
215. Stambaugh High School, Stambaugh, Mich.
251. Lakeview High School, Battle Creek, Mich.
263. Rosevelt High School, Coldwater, Mich.

MINNESOTA

60. Chisholm High School, Chisholm, Minn.
93. Stillwater High School, Stillwater, Minn.
165. Eveleth Senior High School, Eveleth, Minn.
178. Two Harbors High School, Two Harbors, Minn.
213. Central High School, Red Wing, Minn.
261. Fairmont High School, Fairmont, Minn.
272. Hibbing High School, Hibbing, Minn.

MISSISSIPPI

113. Elizabeth Dorr High School, Clarksdale, Miss.
265. Greenville High School, Greenville, Miss.

MISSOURI

29. East St. Louis Sr. High School, E. St. Louis, Mo.
81. Richmond High School, Richmond, Mo.
131. Monett High School, Monett, Mo.
191. Webster Groves High School, Webster Groves, Mo.
232. Rosedale Jr. Sr. High School, Kansas City, Mo.
288. Salisbury High School, Salisbury, Mo.
322. Clayton High School, Clayton, Mo.

MONTANA

9. Anaconda High School, Anaconda, Mont.
22. Powell County High School, Deer Lodge, Mont.
63. Missoula County High School, Missoula, Mont.
- Fergus County High School, Fergus, Mont.
175. Gallatin County High School, Bozeman, Mont.
176. Butte High School, Butte, Mont.
195. Chouteau County High School, Ft. Benton, Mont.
229. Great Falls High School, Great Falls, Mont.
262. Hardin High School, Hardin, Mont.

NEBRASKA

17. Aurora High School, Aurora, Neb.
112. Norfolk Senior High School, Norfolk, Neb.
127. Scottsbluff High School, Scottsbluff, Neb.
164. Dunbar High School, Dunbar, Neb.
170. Omaha Central High School, Omaha, Neb.
240. Fremont High School, Fremont, Neb.
285. Auburn High School, Auburn, Neb.

NEW HAMPSHIRE

123. Lacombe High School, Lacombe, N. H.
135. Berlin Senior High School, Berlin, N. H.
311. Lancaster High School, Lancaster, N. H.

NEW JERSEY

10. Belleville High School, Belleville, N. J.
127. Salem High School, Salem, N. J.
166. Morristown High School, Morristown, N. J.
204. Lincoln High School, Jersey City, N. J.
209. Hillside High School, Hillside, N. J.
281. Trenton Central High School, Trenton, N. J.

NEW YORK

31. Iliou High School, Iliou, N. Y.
32. Peekskill High School, Peekskill, N. Y.
36. Wellsville High School, Wellsville, N. Y.
38. Geneva High School, Geneva, N. Y.
46. Canastota High School, Canastota, N. Y.
54. Eastwood High School, Syracuse, N. Y.
62. Norwich High School, Norwich, N. Y.
92. Hornell High School, Hornell, N. Y.
97. Herkimer High School, Herkimer, N. Y.
98. Fayetteville High School, Fayetteville, N. Y.
108. Kenmore Senior High School, Kenmore, N. Y.
114. Mount Vernon High School, Mt. Vernon, N. Y.
118. Oswego High School, Oswego, N. Y.
201. Great Neck High School, Great Neck, N. Y.
222. Rye High School, Rye, N. Y.
223. East Hampton High School, East Hampton, N. Y.
235. Ellenville High School, Ellenville, N. Y.
238. Goshen High School, Goshen, N. Y.
250. Canton High School, Canton, N. Y.
276. Mineola High School, Mineola, N. Y.
280. Baldwin High School, Baldwin, N. Y.
290. Edison Technical High School, Mt. Vernon, N. Y.

NORTH CAROLINA

24. Morganton High School, Morganton, N. C.
39. Albemarle High School, Albemarle, N. C.
124. Spencer High School, Concord, N. C.
315. Rocky Mount High School, Rocky Mount, N. C.

Troupe No.

OHIO

1. Circleville High School, Circleville, Ohio.
18. York Centralized High School, Bellevue, Ohio.
25. Rush Creek Memorial High School, Bremen, Ohio.
100. Bellefontaine High School, Bellefontaine, Ohio.
158. Chillicothe High School, Chillicothe, Ohio.
163. Harlow High School, Ashland, Ohio.
169. Bluffton-Richland High School, Bluffton, Ohio.
173. Central High School, Bellevue, Ohio.
179. West High School, Ashland, Ohio.
188. Fairview High School, Dayton, Ohio.
230. Willoughby Union High School, Willoughby, Ohio.
234. Ravenna High School, Ravenna, Ohio.
268. Lancaster High School, Lancaster, Ohio.
270. Woodward High School, Toledo, Ohio.
271. De Villiers High School, Toledo, Ohio.
286. Western Hills High School, Cincinnati, Ohio.
310. McKinley High School, Canton, Ohio.
317. South High School, Lima, Ohio.

OKLAHOMA

90. Elk City High School, Elk City, Okla.
262. Picher High School, Picher, Okla.
277. Drumright High School, Drumright, Okla.

OREGON

75. Union High School, Dist. No. 5, Milwaukie, Ore.
86. Eugene High School, Eugene, Ore.

PANAMA CANAL ZONE

217. Cristobal High School, Cristobal, Canal Zone.

PENNSYLVANIA

14. New Kensington High School, N. Kensington, Pa.
89. Dormont High School, S. H. B., Pittsburgh, Pa.
125. Holidayburg High School, Holidayburg, Pa.
135. Sewickley High School, Sewickley, Pa.
136. Bridgeport High School, Bridgeport, Pa.
140. Abington High School, Philadelphia, Pa.
187. Brownsville Sr. H. School, Brownsville, Pa.
190. Pottsville High School, Pottsville, Pa.
206. Easton High School, Easton, Pa.
214. Carlisle High School, Carlisle, Pa.
227. Jenkintown High School, Jenkintown, Pa.
242. Wilson High School, Easton, Pa.
252. Senior High School, Hazleton, Pa.
301. Du Bois High School, Du Bois, Pa.
304. Jeannette High School, Jeannette, Pa.
307. Eddystone High School, Eddystone, Pa.
319. Lewistown Senior High School, Lewistown, Pa.

SOUTH DAKOTA

242. Edgemont High School, Edgemont, S. Dak.
302. Central High School, Madison, S. Dak.

TENNESSEE

77. Tipton High School, Cleveland, Tenn.
78. Shelbyville High School, Shelbyville, Tenn.
82. Etowah High School, Etowah, Tenn.
198. Grove High School, Paris, Tenn.
242. L. C. Humes High School, Memphis, Tenn.
283. Knoxville High School, Knoxville, Tenn.

TEXAS

64. Belton High School, Belton, Tex.
79. Port Arthur Senior High School, Port Arthur, Tex.
85. Mission Senior High School, Mission, Tex.
120. Austin Senior High School, Austin, Tex.
156. Oak Cliff High School, Dallas, Tex.
187. Edinburg High School, Edinburg, Tex.
211. Jacksonville High School, Jacksonville, Tex.
216. Sunset High School, Dallas, Tex.
218. Panhandle High School, Panhandle, Tex.
228. North Side High School, Fort Worth, Tex.
231. Milby High School, Houston, Tex.
301. Rio Grande High School, Rio Grande, Tex.

UTAH

51. Spanish Fork High School, Spanish Fork, Utah.

VERMONT

107. Newport High School, Newport, Vt.

VIRGINIA

122. Newport News High School, Newport News, Va.
309. Hampton High School, Hampton, Va.
363. Culpeper High School, Culpeper, Va.

WASHINGTON

150. Stadium High School, Tacoma, Wash.
206. Union High School, Mount Vernon, Wash.
250. Central Valley High School, Greenacres, Wash.
267. Cheney Valley High School, Cheney, Wash.
305. West Valley High School, Millwood, Wash.

WEST VIRGINIA

5. Fairmont High School, Fairmont, W. Va.
7. East Fairmont High School, Fairmont, W. Va.
6. Weir High School, Weirton, W. Va.
13. Pennington High School, Pennington, W. Va.
19. Pennington High School, Elmington, W. Va.
23. Williamson High School, Williamson, W. Va.
27. Morgantown High School, Morgantown, W. Va.
30. Big Sandy District H. School, Clendenen, W. Va.
34. Fairview High School, Fairview, W. Va.
37. Traillville District H. School, Wheeling, W. Va.
40. Cameron High School, Cameron, W. Va.
41. Hinton High School, Hinton, W. Va.
42. Lumberport High School, Lumberport, W. Va.
43. Hundred High School, Hundred, W. Va.
55. Beaver High School, Bluefield, W. Va.
72. Alderson High School, Alderson, W. Va.
84. Princeton High School, Princeton, W. Va.
88. Point Pleasant H. School, Point Pleasant, W. Va.
96. South Charleston High School, S. Charleston, W. Va.
109. Weston High School, Weston, W. Va.
101. St. Mary's High School, St. Mary's, W. Va.
137. Bramwell High School, Bramwell, W. Va.
168. Logan Senior High School, Logan, W. Va.
171. Grafton High School, Grafton, W. Va.
181. Roosevelt-Wilson High School, Clarksburg, W. Va.
189. Magnolia District High School, Matewan, W. Va.
192. Mullens High School, Mullens, W. Va.
209. Charleston High School, Charleston, W. Va.
204. Welch High School, Welch, W. Va.
206. Eldikhorn High School, Switchback, W. Va.
226. Washington-Irving High School, Clarksburg, W. Va.
236. Wayne County High School, Wayne, W. Va.
253. Ravenswood High School, Ravenswood, W. Va.
260. Big Creek High School, War, W. Va.
275. Victory High School, Clarksburg, W. Va.
279. Chesapeake High School, Chesapeake, W. Va.
293. Gauley Bridge High School, Gauley Bridge, W. Va.
295. Huntington High School, Huntington, W. Va.
297. Dunbar High School, Dunbar, W. Va.
298. Greentree High School, Route 2, W. Va.
312. Ripley High School, Ripley, W. Va.

WISCONSIN

103. Neenah Senior High School, Neenah, Wis.
119. Washington High School, New London, Wis.
144. Senior High School, Chippewa Falls, Wis.
264. Milwaukee County Day School, Milwaukee, Wis.
294. Tomah High School, Tomah, Wis.

WYOMING

1. Natrona County High School, Casper, Wyo.

For Complete Details Write ERNEST BAVELY, NAT'L SEC'Y-TREAS., THE NATIONAL THESPIANS, CAMPUS STATION, CINCINNATI, OHIO

OFFICIAL PUBLICATION
OF THE
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SOCIETY FOR HIGH SCHOOLS

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The *High School Thespian* is a national publication which aims to record and interpret in an impartial manner the most important and interesting events in the field of high school dramatics. Critical or editorial opinions expressed in these pages are those of the authors, and *The High School Thespian* assumes no responsibility.

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MARCH—APRIL, 1936

THE HIGH SCHOOL THESPIAN

CONTENTS FOR MARCH-APRIL, 1936

Editorially—We Say	3
Katharine Cornell, a Real Trouper. <i>By W. N. Viola</i>	4
Guidance Through High School Dramatics. <i>By Frank S. Endicott</i>	5
Need Artistic Settings Be Expensive? <i>By Glenn James</i>	6
A Children's Theater. <i>By Frances Tauber Hoffman</i>	7
Dramatics in Negro High Schools. <i>By Louise J. Lovett</i>	9
Making it Mysterious. <i>By Herbert V. Hake</i>	10
In Defense of Shakespeare. <i>By Frieda A. Lotze</i>	11
Speak the Speech, I Pray You! <i>By Dorothy Stone White</i>	12
Some Rules of Acting. <i>By Prof. W. H. Cooper</i>	14
West Virginia Thespians Hold Sixth Annual Contest	14
Thespians Assist in Sponsoring Tennessee One-Act Play Contest	15
Thespian Society Sponsors Contest in Northeastern Ohio	15
Directory of Senior Class Plays	28

OUR REGULAR DEPARTMENTS

Broadway at a Glance. <i>By Margaret Wentworth</i>	2
Dramatics Among Colleges and Universities	16
The Ambling Thespian. <i>By Earl W. Blank</i>	18
Here and There	19
Practical Suggestions. <i>Edited By Margaret L. Meyn</i>	20
Movies We Have Seen	20
On the High School Stage	21
What's New Among Books and Plays. <i>Edited By H. T. Leeper</i>	30
Our Periodicals in Review. <i>Reviewed by Lotta June Miller</i>	32

BROADWAY AT A GLANCE

by
Margaret
Wentworth

Ethan Frome is one of the most distinguished short novels in the English language. It has the perfection of a black pearl and it was an exacting task to produce a stage version of it which would not be condemned as inadequate. This was accomplished by the veteran Owen Davis, assisted by his son Donald.

Ethan Frome, trying to eke out a living on his stony New England acres, is hampered by a hypochondriac wife, Zenobia. She sends for a young cousin, Mattie Silver, to help her with the work. Ethan and Mattie fall in love with each other and decide to die rather than to part. But the bob-sled crash on which they were depending for death left them condemned to live—crippled.

Pauline Lord plays the sickly, jealous Zenobia; Raymond Massey, poor, trapped Ethan; and Ruth Gordon gives Mattie a touch of youth's eager wistfulness, its hope against hope. Mielziner's sets, particularly those of snow and starlight, are appropriate to the play's atmosphere, in which even the emotions are frost-bound.

* * *

Since last month the Theatre Guild has produced two more plays, bringing the number up to five. *Idiot's Delight* by Sherwood with the Lunts will complete the subscription six.

Both these productions are comedies. *Call It a Day* is by Dodie Smith, the English author who wrote *Autumn Crocus* under the pseudonym of C. L. Anthony. *Call It a Day* is a comedy of family life, so deliciously true to human nature and so delightfully acted, that it won instant success. Philip Merivale and Gladys Cooper head the cast; but Thespians will be interested to hear that Jeanne Dantes, a girl in her early 'teens, comes close to stealing the show.

End of Summer, the other Guild play, is by S. N. Behrman, and is a vehicle for Ina Claire and Osgood Perkins. Miss Claire, acclaimed as one of the best-dressed women in America, wears one enchanting costume after another, while she babbles through the part of a generous but empty-headed woman of wealth. Osgood Perkins is a psycho-analyst, whom Mr. Behrman dubs a robber baron. He has an eye on Miss Claire's fortune but is "foiled" by a girl in the play, though I thought the trick she resorted to a low one. The play deals with present-day conditions, but Mr. Behrman has furnished a representative of almost every point of view and does not take sides at all vehemently. He has made several rather surprising errors in his Maine background—among them having his characters go swimming off Bar Harbor in mid-May when the waters are icy.

Several of the new plays deal with the difficulties of young people in a jobless world. It is interesting to contrast two of these, *Love on the Dole*, just opened here after a long run in London, and *Russet Mantle*, the best of the American treatments of the theme.

Love on the Dole brings to this country Wendy Hiller, chosen for the heroine because of her authentic Lancashire accent and proving herself an actress with a sureness in handling her role which many a veteran might envy. The play deals with a poor family which would never expect anything but a life of hard work under any circumstances, but whose members are self-respecting and who are humiliated by being forced to accept the dole when they are eager to work. They are so poor that it is only by a stroke of good luck that Wendy is able to buy a sweater and a pair of shorts for a ramble on the moors with her lover. Yellenti has done a lovely scene showing the two on a rocky crag against a blue dome with the floor of the stage invisible so that they seem to be really above the world. The play ends in tragedy, the lover killed in a workers' demonstration and the girl compelled to compromise her ideals in order to save her people from want.

* * *

Russet Mantle has more of our famous American optimism. Even the title of the play shows that for, of course, "It is the Dawn, in russet mantle clad." John Beal, the young hero, has had an education and the girl he is in love with has known little of hardship or self-denial. Dissatisfied with the world as their elders have made it, they declare their resolution to "remould it nearer to their heart's desire" at the end of play, though how this is to be accomplished is left conveniently vague. The play, however, is keyed to comedy and the girl's mother, a southern

woman, runs away with every scene in which she appears. The part is taken by Margaret Douglas.

* * *

Lady Precious Stream is a real Chinese classic, while *Yellow Jacket* which we older playgoers still remember with affection was only an imitation. The new play is done with the same sort of ceremony and with the property men clad in black doing their work in full view of the audience. Helen Chandler and Bramwell Fletcher, two of Equity's blondest members, are called upon to hide their glowing hair under black wigs and play the hero and heroine and do so very well. Since all the cast is Occidental, perhaps it was a mistake to have a lovely Chinese girl act as reader, telling the audience about each scene before it takes place. She emphasizes the fact that the cast is not what they are striving to be!

* * *

There has been the usual crop of less important plays. Those which have not already gone are: *Fresh Fields*, an English farce on snobbery. Margaret Anglin is so closely associated in our minds with Greek tragedy that it is rather a shock to find her in the role of an Englishwoman resorting to rather shabby subterfuges to pay her debts. *Co-Respondent Unknown* has the unsavory theme of the New York State divorce laws but Peggy Conklin does an outstanding bit of work as a likable, unmoral gamin. *The Postman Always Rings Twice* is on a higher level than these. It is a psychological study of a murder successfully committed and its aftermath in the lives of two people chained together by their common guilt.

* * *

As the THESPIAN goes to press, New York awaits eagerly the coming of *St. Joan*. "Rave" notices have been received from Detroit about its opening there. Besides Katharine Cornell in the title role, it boasts Arthur Byron and Brian Aherne, Chas. Waldron, Maurice Evans and Eduardo Ciannelli. And of course Mielziner's sets and Guthrie McClintic's direction will bestow atmosphere and polish.

* * *

And that same week George M. Cohan will bring in his *Dear Old Darling*. He has taken it on quite a tour first and no doubt has ironed out every wrinkle by this time. Mr. Cohan is one of the best loved actors in America and has a supple technique in writing his plays to his own measure.

* * *

Thespians in other cities will have the chance of seeing *Winterset* which has gone on the road. It is a chance which should not be lost.

Present

Broadway Successes:

Boy Meets Girl.....by Bella and Samuel Spewack
Call It a Day.....Dodie Smith
Dead End.....Sidney Kingsley
Ethan Frome...Owen and Donald Davis
Love on the Dole...Ronald Gow and Walter Greenwood
First Lady.....Katharine Dayton and Geo. Kaufman
Pride and Prejudice.....Helen Jerome
Russet Mantle.....Lynn Riggs
The Postman Always Rings Twice.....James M. Cain
The Children's Hour...Lillian Helman
Three Men on a Horse...J. Holm and Geo. Abbott
Victoria Regina...Lawrence Housman
MUSICALS:
Jubilee and Jumbo



EDITORIAL—WE SAY



OUR AIM: "To create a Spirit of Active and Intelligent Interest in Dramatics Among Boys and Girls of our Secondary Schools."

The Hand That Feeds

We have never felt that it was our business to specify how funds acquired by the dramatics department should be used. If such funds must be used to pay for a grand piano, a new band instrument, a set of books for the library, repairs to the building, or even the debts of the athletic department, all good and well; irrespective of how such policies may injure the true purpose of educational dramatics. We have always made ourselves believe that those in charge could best see the problems of the school as a whole; that their policies were motivated by a desire to benefit the entire school. Unquestionably, this is true of many cases and with this democratic spirit we cannot disagree.

We do see red, however, when the dramatics department, regardless of how often it has shown its popularity with students and with the public, regardless of how often it has shown that it can meet its own expenses when properly managed, and regardless of how often its funds are used for other purposes far removed from its own field, receives only the surface support of those who are generally first to raid its treasury. This is not only ingratitude, but it is an attitude which eventually cuts off the hand that feeds. No wonder directors of dramatics too often lose their desire to produce more plays. It is only natural to give up when our plans are repeatedly shattered. And nothing can do this more effectively than can lack of appreciation and support from others. However, if letters which come to our attention say anything, they point unmistakably to the fact that teachers are beginning to demand the same co-operation and respect for their dramatics department as is accorded any other major activity of the school. Fortunately, many alert school administrators are beginning to realize that a well organized and supported department of dramatics pays well not only from an educational and cultural point of view; they are also beginning to see that it has financial possibilities heretofore unrealized. We know of too many cases in which the very first suggestion offered as a means of acquiring funds is the old reliable one: "Let's put on a play."

"I feel sincerely that dramatics has great possibilities as a functional part of the high school program. Without question, The National Thespians is the most significant student organization of its type of which I know."—Frank S. Endicott, School of Education, Northwestern University.

Education for Life

The perennial cry of educators that school activities should approximate life-like situations finds a substantial answer in dramatics. We can think of no other school activity which brings the actual problems of a living world to the attention of students as does dramatics. Those whose interests are centered in doing shop work find many worth while tasks in building stage equipment, making and painting flats, repairing scenery, and building special properties. Those who like to do work in electricity find the many problems of stage lighting intensely interesting. Students who like to make costumes find complete expression for their interests in dramatics. Others who enjoy doing publicity work find that writing for the local papers, distributing posters, window cards, etc., are as life-like situations as anyone could desire. And where can one find as many educationally worth while activities in a class-room as are found in directing, acting, keeping accounts of expenditures and receipts, and make-up work? What other situations, in or out of school, call for as much loyalty, co-operation, promptness, and initiative from high school students as does participation in dramatics? And to think that all this work and study is devoted to a project which reaches its climax in a performance where the public may see and judge. Truly, here is a school situation which not only approximates life, it is life.

Walt Whitman, America's beloved poet, writing of Junius Brutus Booth as Richard III, said: "I happened to see him in one of the most marvelous pieces of acting ever known. I can see again Booth's quiet entrance from the side, as, with head bent, he slowly walks down the stage to the footlights with that peculiarly abstracted ges-



TRELAWNEY OF THE WELLS
Lewiston (Colorado) Sr. High School
Directed by Miss Meta Pfeiffer

ture, musingly kicking his sword which he holds off from him by his sash. Though 50 years have passed since then, I can hear the clank and feel the perfect hush of 3,000 people waiting. I never saw an actor who could make more of the said hush or wait, and hold the audience in an indescribable, half delicious, half irritating suspense. The words fire, energy, abandon, found in him unprecedented meanings. I never heard an actor or a speaker who could give such sting to hauteur or the taunt. I never heard from any other the charm of unswerving perfect vocalization without trenching at all on mere melody, the province of music."

Drama and Dramatics

One new book which has come to our attention defines *drama* as "the study of plays through reading or seeing them." We are told that "it reflects the customs, the history, the ideals, the mental and emotional life in a given age and in a given social or economic stratum." Dramatics is defined by the same authors as "the study of plays by acting and producing them . . . in dramatics the student in imagination relives the experiences that the play has had, experiences which present life as the author of the play saw it."

"Dramatics because of its wide scope of appeal and usage is one of the greatest unifying agents in the school. Continued participation in either the club or creative type of presentation makes for a larger sense of cooperative feeling, of doing the smallest part for the good of the whole. Because drama is the essence of real life, it possesses a larger factor of transfer of learning than most subjects of the formalized curriculum."—Ivard N. Strauss, *Education for October*, 1935.

"Educational Dramatics"

We believe the term "educational dramatics" should be used more frequently by teachers. The word "dramatics" is often interpreted by the average person to mean the presentation of plays for public performance. It is often too closely associated with the idea of acting for the sake of public approval, for display, for the glorification of the local "stars," for securing funds. As someone has remarked, it is too suggestive of "what the student does to the play." Educational dramatics, on the other hand, suggests "what the play does to the student." It defines dramatics as a means of educating the child, of developing his personality, his emotional balance, his speech, his appreciation for acting and for dramatic literature. Of course, it includes the public presentation of plays, but only as one of the many phases of this study.

Katharine Cornell, a Real Trouper

by W. N. VIOLA*

Director of Dramatics, Pontiac (Mich.) High School.

VERY shyly she had said, "So glad to meet you." It was back stage after the last curtain call. Members of the Oral Expression Class of Northwestern University had made a special trip to see Katharine Cornell in *The Green Hat* playing in Chicago. Ever since childhood she has been shy and claims it is no pretense.

It was at boarding school that her future was more or less settled. Both her father and her grandfather were excellent amateur actors. She was somewhat interested in this. She took part in little plays at the private school she attended in Buffalo.

The second year at boarding-school, she organized the dramatic society. From that time until she graduated she put on all the school plays, including one she wrote herself and which Edward Goodman, the New York producer, directed. Before leaving, he told Katharine Cornell to write him if she should decide to try acting as a profession.

She had no idea of going on the stage then. She spent the next year in Buffalo but discovered she was not interested in society. In the spring she went back to school and produced the commencement play. The following year she had charge of the course in dramatics. It was not until the end of that year that she decided she wanted to be an actress.

Her family disapproved her announcement about going on the stage. But as she had some money of her own, she went to New York and saw Mr. Goodman, who was directing the Washington Square Players. He had nothing for her, but said he would let her know if anything turned up.

For weeks nothing happened, but she was getting desperate. Finally, Mr. Goodman himself was driven to desperation by her persistence and told her to come to

the theatre on a certain afternoon, when they were to read a new play.

Katharine Cornell was an absolute failure in her try-out. She crept out of the theatre, walked up to St. Patrick's Cathedral, and sat down in a shadowy corner where no one would see her misery.

Later, she went to Mr. Goodman once more. This time she begged to be an understudy.

The now famous actress was allowed

autumn. The next two years she gained her experience with a road company and "in stock," the best training schools for a young actor.

Jessie Bonstelle, whose stock company was one of the finest in the country, had known Miss Cornell as a child; and in 1919 Miss Bonstelle engaged her to play "seconds," at fifty dollars a week, for a season of thirty-two weeks.

After she had been two seasons with

Miss Bonstelle, she was cast as Joe in *Little Women* with an English group of actors to be produced in London. She begged to be let off; but later she was happy that she had accepted.

Guthrie McClintic, who had been with Winthrop Ames for ten years and who became a producer himself, was Miss Bonstelle's stage director in Detroit the season when Katharine Cornell returned from London. They hadn't met until he came to Detroit; but he had seen her in a play a few years before. They watched each other to such purpose that they fell in love and subsequently were married.

Guthrie McClintic is now Miss Cornell's production manager.

Because she had been in *Little Women* she was given the leading part in *A Bill of Divorcement* which made a very successful run. It was her big opportunity.

When she played the leading role in Bernard Shaw's *Candida*, the critics set off verbal fireworks in her praise. In 1925, she was chosen for the leading role in *The Green Hat* which was seriously criticized but her acting highly praised.

Her supreme achievement has been in *Barrett's of Wimple Street*, and her greatest triumph the cross country tour of last season. Were there more who would give their undivided support to the legitimate stage as Katharine Cornell, the real trouper.

Elizabeth Bergner has the leading role in the English screen version of Shakespeare's *As You Like It*.

Katharine Cornell

In reply to our request for a few words concerning the art which she so splendidly represents, this gracious actress replied with the following message, so truly characteristic of the love and devotion with which she regards the mission of our American theater:

"When the theater presents with simplicity and sincerity a phase of life that touches upon the fundamentals of human existence, I believe there is no more inspirational experience to be found. By seeing through the medium of the player and the playwright the struggle, the success or the failure of men and women, the spectator comes closely to glimpsing life itself if the actor and the writer are honest to their purpose and to themselves. There is the added poignancy to the drama that comes only in art, since the business of art is to edit life, to point it up, to accentuate the highlights and the depths and to bring in sharp relief the essentials of character and of human action. When as in the plays of William Shakespeare there is the added beauty of words and the sense of the nobility inherent in mankind, the theater can be one of the great forces toward a finer understanding and a truer appreciation of living. If we of the stage reach this thrilling and inspiring pinnacle only once in our lives, we have justified our existence; even the striving for such a realization, which perhaps is all any of us really can do, is to make the theater one of the truly great cultural powers of our civilization."

Early this season, Miss Cornell made a successful tour of the country in *Romeo and Juliet*. She is now appearing for the first time in the title role of George Bernard Shaw's *Saint Joan* at the Martin Beck Theater in New York.

to rehearse a minor part in *Bushido*, a play of Japanese life. The character was Samurai mother, who made a brief appearance. She merely walked on, said: "My son! My son!" opened her arms to the youth, then turned and walked off. She did so well she was given the part. Miss Cornell stayed with the Washington Square Players all that season.

On her way to the summer home in Canada, she received a telegram from Mr. Faversham to return to New York to be a leading lady. She refused, because she thought she was not ready for such a play.

Katharine Cornell went back to the Washington Square Players the following

* Mr. Viola is a lecturer, author, traveler, and entertainer. He is the author of *Creative Dramatics for Secondary Education*, and a volume of one-act festival plays. He is widely known for his work in the field of high school dramatics. He is a member of several speech and drama associations.

Guidance Through High School Dramatics

by FRANK S. ENDICOTT

*Instructor in Education, Northwestern University
Evanston, Ill.*

THE guidance concept has been defined in terms of satisfactory adjustment and intelligent planning on the part of every individual student. No longer is guidance concerned only with the selection of a vocation. In the modern high school, the guidance service aims to help the student to make needed adjustments in personality, physical and mental health, social relationships, leisure activities, and also those adjustments which become necessary when there is evidence of failure to achieve to capacity in the classroom. In addition, the guidance service helps the student in making wise educational, vocational, and avocational choices.

It is evident at once that high school dramatics can serve admirably both the adjustment purpose and the planning purpose of guidance. In fact, few activities in which high school students engage have greater potentialities in this direction.

In the opinion of the writer, these guidance values can be realized only through the thoughtful application of a few simple, yet fundamental principles. The more important of these principles are here set forth in the hope that they may prove helpful to directors of dramatics who are seeking, through the work of their department, to fulfill the broader educational objectives.

1. *Dramatics, like all other high school activities and subjects, should give first consideration to the needs of students.* In order to justify its place in an educational institution, the fundamental purpose of stage productions must be educational. Thus, the question is not "What can Johnny do for dramatics?" but "What can dramatics do for Johnny?" It may be true on the professional stage that "the play's the thing," but not in high school dramatics. In every school activity, including dramatics, the educational needs of boys and girls are of first importance. It may be the greatest mistake to give to a shy, bashful, and retiring boy a part which calls for these qualities. To do so may only intensify them in the personality of the student. Perhaps such a student really needs to play the part of some swaggering, swashbuckling sea-captain, a part which calls for the very opposite of his present personal traits. Indeed, it may not be too much to hope that some day plays will be chosen because they have in them roles which certain students should play in order to overcome specific personal difficulties.

2. *Opportunity for participation should not be limited to the few whose talent has already been demonstrated.* This principle follows logically from the first. Its fullest

Mr. Endicott has spent four years as director of guidance at Eveleth, Minnesota. In his present duties as an instructor in the School of Education at Northwestern University, his responsibilities include those of general adviser to all students in the School of Education. He is also director of the Bureau of Appointments in the School of Education, thus furnishing him with an excellent opportunity to know something about the problems of speech teachers as presented by school superintendents. During the summer, he co-operates with other faculty members in offering courses in guidance.

application necessitates a dramatic program in the school which is broad and complete enough to meet the needs of all the students who are interested. The practice of double casting is certainly a step in this direction. So also is the program which offers a series of one-act plays for school assemblies and for possible presentation before local clubs and community groups. Dramatics should have something to offer every individual student, regardless of his dramatic abilities.

3. *All students should be urged to try out, especially those who will probably benefit most by participation.* It may not be enough merely to announce the time and place of try-outs. Many students who need dramatic training most do not have the confidence to appear. Deans, counselors, and home-room teachers can often do much to interest students of this type. Relationship between these guidance workers and the director of dramatics should be such that they can actually "prescribe" dramatics as a means of bringing about certain needed adjustments in students.

4. *It should be one of the purposes of high school dramatics to teach the avocational and recreational values of the stage and theater, not only to those who present*

the plays, but to the audience as well. As we look toward the future and see the prospects of increased leisure, the place of the theater in the recreational life of the generation now in school looms large. Perhaps directors of dramatics can perform no greater service to their own cause than to assume leadership in programs which will help to develop really intelligent play-goers.

5. *Through dramatics the high school student should come to know the vocational possibilities of the theater arts.* Acting is not the only stage career. Production management, scene designing, lighting, make-up, and many other types of work should be considered. As far as possible, these duties should be assigned to students and due recognition given to their work.

6. *There should be a definite attempt to develop such personal qualities as confidence, poise, promptness, and co-operation.* Undoubtedly, the lasting values which come from participation in dramatics lie in the extent to which these qualities are developed. The play is over with the last curtain, but the growth and development of the individual players continues. Dramatics should actually produce changes in personality.

7. *The director of dramatics should make the most of his unusual opportunity to become intimately acquainted with his students.* The relationship between the director and the members of the cast is necessarily personal. He recognizes personality problems almost immediately, and should be qualified to give friendly and sympathetic counsel. Cases with which he is not qualified to deal should be referred to the proper guidance worker or specialist.

8. *The director of dramatics should make a significant contribution to the personnel records of all students with whom he works.* The recorded observations of guidance-minded teachers are often of greater value than the results of any objective test. If possible, both should be available to the guidance worker. Not infrequently the director of dramatics can supply the missing pieces of the jig-saw puzzle with which the class-room teachers are working in order to understand the problem of a maladjusted or failing student.

9. *The director of dramatics should have the whole-hearted support of his superintendent and principal in emphasizing these larger objectives.* He should not be made to feel that the reputation of the school is at stake whenever he puts on

(Continued on page 15)



Scene from *CAPTAIN APPLEJACK*, Central Valley High School, Greenacres, Washington. Miss Lotta June Miller, director.

Need Artistic Settings Be Expensive?

by GLENN JAMES

Technical and Art Director, Atlanta, Georgia

MODERN Hollywood with its "costly productions" has influenced many to believe that only expensive settings can be artistic. Yet it is interesting to note that many of the stage's most successful productions have been set in very simple and inexpensive ways. The better designers agree that the setting is neither a thing apart from the play nor a mere background for actors—but an atmosphere, and as much a part of the performance as the lines of the play itself. As some one has so well expressed, "the setting is there to be forgotten." So at the rise of the curtain your setting should catch the eye and from then on "melt," so to speak, into the performance.

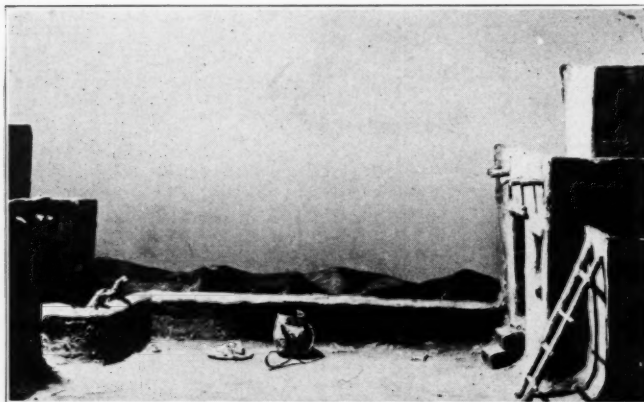
With the design of the setting we naturally associate the building and painting. Since the design is by far the most important, we shall consider it first and more in detail.

Designing the Setting

Unless the production is of fantastic nature, simplicity should be our watchword. Simplicity permits the artistic qualities of proportion or composition to add to the play, not to detract from it.

That "lived in" appearance in settings so much coveted by designers, cannot be obtained by merely spending money or using costly materials. Like a show window of a furniture house, one may depict in detail an expensive period room, but it may lack that "soul" quality which appears in a home. In most plays the characters must have lived, so to speak, several years in these surroundings before the curtain goes up. This effect can be obtained only by strict attention to details in setting, furniture, properties, and appropriate lighting.

Since the designer must regard the practical side, he should consider from the start the dimensions of his stage. He must allow space for furniture, exits, entrances, action, and lighting equipment. It is presupposed that the designer has read the play. Practical designers and builders model their settings in complete detail to scale and to color. Such a model permits the necessary experimenting in lighting. Because many amateur troupes spend their time rehearsing and then hurriedly arrange a setting and furniture, let it be emphasized—the professional models his



Mirage designed for Carnegie "Tech" Theatre. A set made from scrap doors, jogs, scene cloth, etc.

scenes, plans his lighting, furniture, and props before the play is entirely cast.

The advantages of the scaled model over the usual perspective or floor plan drawing are several. It furnishes at a glance a complete and comprehensive view of the stage as it will appear to the audience on the night of the performance. It permits changes to be made in design and construction without running into money. Sets made from mere sketches prove very disappointing at times, since they may fail to show true perspective or true proportion.

Model making is not easy and should not be attempted in a slipshod fashion. Use good materials sufficiently strong to stand the wear and tear of handling by stage carpenter when constructing the sets. The best materials are heavy poster board, beaver board, or light plywood.

GLENN JAMES

The technical experience and training of Glenn James began at Hull House Theatre, Chicago, in 1920. Various experiences have followed: technical director of a municipal pageant, Appleton, Wisc.; director of a little theatre group at Ashland, Ky.; member of a professional troupe; designer and director for several studio and club groups including the "Marionettes" of Georgia "Tech". He took production work at Iowa University and at Carnegie School of Drama, Pittsburgh, Pa. For several years he has been connected with the English Department of Commercial High School, Atlanta, Georgia.

At the present day one hears much discussion about the type of setting most suitable to the school stage. Such terms as "space stage" or "simultaneous stage" must sound luxurious to the director who has had to stage play after play with one lone box-set and a scant set of drapes. The experienced director will admit that the drape-set is a life saver, particularly if it is black. The box-set is most frequently used for interiors. Dealing with this type of setting, experience teaches that the most economical method is to rebuild and repaint old sets for each production, in order to avoid monotony and give character to each play. The main expense of such rebuilding, aside from labor, would be for a few battens and scene paint.

The problem of the exterior setting may be simplified by the use of "cut-outs" designed for use with set pieces, such as tree trunks, walls, and profile strips. We have found the "cut-drop" and profile strips as toned silhouettes very effective. The forest scenes of *The Emperor Jones* were of this type.

Building the Setting

In the constructing of the set, the model becomes our guide. For economy's sake, we consider the model carefully before we start to build, checking measurements and proportions. If care is taken to follow the model, the completed setting will assemble properly and will appear in as pleasing proportion as the model.

In the altering of flats, much time may be saved with little waste of material, if screws are substituted for clout nails. Screws, while more expensive for the initial cost, are cheapest in the long run. Then the stage carpenter with a ratchet screw driver, a saw, and a few battens can remodel in a minimum amount of time any interior setting. He thus will use over and over again every batten, stretcher or corner block.

Stage carpenters would do well to eliminate one common error in high school sets, that crack in the back wall where flats lash together. Whenever possible the back wall should be battened together, both bottom and top, as one piece; and all cracks "dutchmaned" before the set is painted.

Painting the Scenery

Scene painting from an art point of view is next to design in importance. As with
(Continued on page 13)

A Children's Theater

by FRANCES TAUBER HOFFMAN

Director, The Children's Theatre, Duluth, Minn.

"A Home to All Young People of the City Who Seek a Richer Meaning for Their Lives"

A THEATER in an old barn, the stalls ripped out to make way for the rows of seats, the floor raised and painted crimson, a stage installed, complete with black drapes, footlights, and spots and other lights made from fruit cans, but serving well to illuminate the realm of gossamer and magic, that is the land of makebelieve.

This is the Children's Theater of Duluth, an organization once a branch of the Little Theater, but for the last four years an independent organization with its own building.

The barn was discovered quite by accident, and at first it looked hopeless as a future home for Rip Van Winkle, Tom Sawyer and all those other well known characters who have trod its stage . . . A trip up the rickety stairs to the coachman's room was fairly worth the life of anyone adventurous enough to try it, the lower floor was crowded with spilled grain, abandoned harness, spiders and bugs and every other creature that likes dark and musty places . . . But wonder of wonders, when once the discoverers had made that perilous journey up the shakey wooden stairs, a ball room was discovered. A ball room of no skimpy proportions, with a fine floor and best of all, a fireplace . . . What a green room that would make!

The young people and their director, who had been producing plays for children as best they could in a small studio, were enchanted with the idea of actually acquiring a building of their own.

"But it will take so much money," wailed the director. "There's so much

Born in Chicago, Miss Hoffman began at an early age her study of the Theatre. At the age of seventeen she settled with her father and two brothers at French River, a village on the North Shore of Lake Superior . . . Drafted into service there as a director of dramatics, she organized the young people of that district into producing units, and there the idea of children's theater, with all it implies of social service and an urge toward character uplifting, was born . . . It was but a step, after that, to the directorship of the children's department of the Little Theater, and it is largely through her and her unflinching efforts that the Children's Theater of Duluth exists. The children she trained in rural St. Louis County call her the Modern Joan of Arc, and the children of the Duluth Theater call her the Little General, those two terms giving probably a complete character study of this youthful director of Children's work.

remodeling to be done before this place can be used for anything."

Architects were called in, however, and contractors . . . They shook their heads and figured mysteriously on the backs of envelopes, on scratch pads and on their cuffs, and finally decided just what had to be done . . .

"We'll do all the preliminary work," said the boys in a chorus of changing voices. "And we'll do all the cleaning up," said the girls, and thus the Children's Theater actually came into being.

The boys were as good as their word. They ripped out the old box stalls that had stood there for years, they dragged out the harness, they pounded and hammered and sawed and chopped . . . The girls were not idle either . . . They climbed the rickety stairs and attacked the coachman's room—Old letter files to be cleaned and emptied,

sacks of grain to be brought down—They said they found the grain in their hair for weeks afterward, but all this time they were going forward to that dream of their hearts—a theater of their own.

The contractors moved in then, and miracle of miracles, a stage was erected at one end, seats were procured from an abandoned moving picture house, a piano was borrowed, stoves installed, a box office built and a muffin tin acquired for keeping change . . . A wardrobe was built upstairs, the coachman's room transformed into a dressing room for girls, a cubby hole of some kind made into a dressing room for the boys, and presto, the theater was ready to go . . .

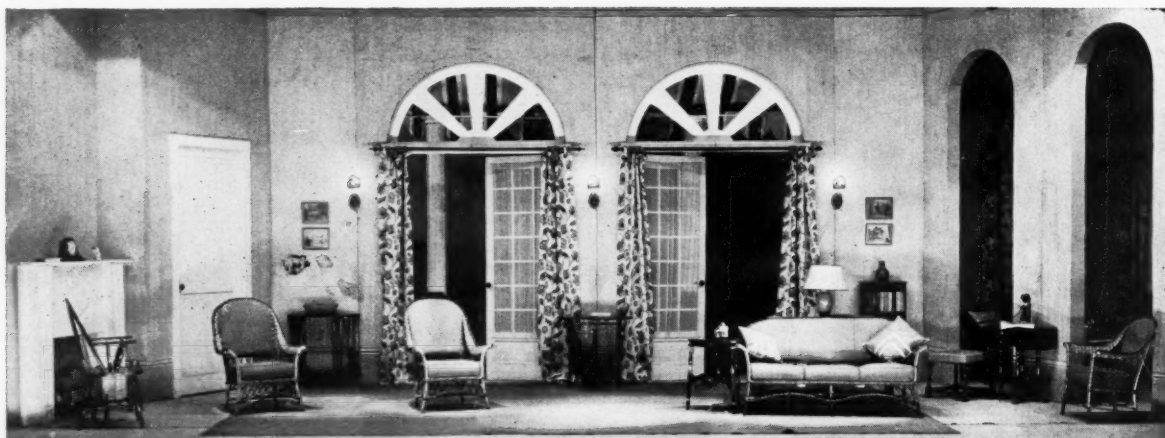
That is, it *looked* as though it was ready to go . . . There was still a play to be produced, there were still costumes needed to fill the empty wardrobe, and enough members must be procured to assure that muffin tin that its little compartments would not go empty.

It was an exciting year, that first one, running on a shoestring, improvising the interior of a palace from six yards of muslin and a vase borrowed from somebody's front hall, and yet what a gratifying year. Begun as an experiment, the director and that small group of enthusiastic young people saw their theater grow into the heart of the community, take its assured place as one of the forces for good in the city, saw it established as an educational and character uplifting institution.

The first play produced, was *Aladdin*, and what a time to get *Aladdin* on the boards! . . . Everything happened that had no business to happen. The blond boy who played the leading role, in his zeal to appear a true Chinaman, had his hair dyed . . . Unfortunately, the barber who



Children's Theatre
Playhouse,
Duluth, Minnesota.
Directed by
Miss Frances
Tauber Hoffman.



Stage setting for *LUCKY GIRL*, just published by The Northwestern Press, as produced by Central High School, Kalamazoo, Michigan.

did the work had a strange and exotic idea of things Oriental, for the boy emerged from the dye bath with blond curls a fiery red. Aladdin had to have mascara applied over the henna, and to this day he is not quite sure *what* color his hair is . . . The young man who had designed and executed the sets was called away at the eleventh hour. The director and the boy who stepped into his place, along with their perspiring stage crew literally sat up all night with the sick sets, trying to get them together, before the opening . . . Word was whispered around in some way that the old barn was a fire trap . . . a wire to St. Paul brought the state fire marshal . . . The night of the opening he stood at the door, big and substantial, and assured people that he had inspected every inch of the building, and it was more than safe . . . Obstacles enough to turn a director's hair white, and yet, all overcome . . . overcome to such an extent that when the bearers brought the palanquin of the little princess down the aisle, the audience, an audience of grown-up, hardened theatergoers, rose to their feet and cheered . . .

Since then the Children's Theater has gone a long way . . . The stage crew no longer sits up with the sets . . . The staff artist designs them long before hand, and they are executed painstakingly by a crew of school boys, a crew that is constantly changing in order to give backstage experience to as many people as possible. The properties are taken care of in a most business-like manner, a catalogue kept on all articles borrowed, with the owner's name and address, so that these may be re-borrowed in case of need . . . Incidentally the Theater has built up a reputation for such care in handling properties that friends of the young people willingly lend their old silver, their antique brass, and their wedding china . . . A crew of girls, constantly changing along with the stage crew, takes care of this department.

The youthful actors are recruited from open try-outs to which all the children of the city are invited . . . Upon entering, each applicant registers, the registration blank being filled out with such informa-

tion as school, age, telephone number, color of hair, eyes, height, weight, and experience. Thus a complete record of every child who has ever tried out in the theater is kept in the files . . . Great care is exercised in the choice of the actors, with an effort to guard against using too many people of one family, and that great bugbear of all theaters, to guard against using the same people over and over . . . It is easy to see what tact is required in casting when one realizes that over two hundred young people tried out for the *Pied Piper of Hamelin* and *The Birthday of the Infants* . . . The young people eligible to tread the boards of the theater are those in Junior High School, High School, and College . . . If a smaller child is needed for a certain role, he or she is carefully chosen from among those listed in the theater files, because it is realized that the strain of constant rehearsing may be too great for many small children . . . Therefore, one is picked whose health is in excellent condition, whose school work is above average, and whose parents are able, either to accompany the child to the theater for rehearsal or send someone along to care for the child during the time he must be on the city streets.

The costumes are made largely of unbleached muslin, dyed. Yards and yards dyed many times for various productions . . . Friends of the theater send discarded articles from their private wardrobes, all of which are preserved with care and cut up and made over many times . . . Nothing is wasted, nothing that could possibly be used is thrown away.

The house, from the viewpoint of the audience, is enchanting. A number of murals, done by the staff artist, decorate the walls . . . Aladdin and Cinderella adorn one section, Alice in Wonderland plays croquet with the Duchess, near the stove . . . Beside the door are the seven dwarfs of Snow White, with the little princess in their midst. Everything possible is done, so that when the plain brown curtains part, both small children and grown-up children are transplanted to fairyland. From an entertainment standpoint, the

children's theater has no equal, but this organization has still another . . . The grown-ups who work there could tell many stories, stories which are never told, by the way, of children on their way to all sorts of delinquency, who have been turned face around, by the simple expedient of giving them something to do . . . Something that they loved to do, and a place they loved to do it in. No problem is too great to be brought to the director, no problem too small . . . Gradually the children's theater has become a social service organization that finds some way of taking care of tonsils and teeth, along with problems in character development . . . Then too, it is primarily an educational theater . . . No young person comes there to work without learning . . . whether he learns to handle a saw or whether he learns how to handle himself on the stage, all the work is constructive . . . The dignity of all types of labor is taught, so that the youthful carpenter takes his place with equality and pride beside the youthful actor, the artist thinks nothing of scrubbing a floor, and the girl who plays the princess may be caught any moment back stage arranging the hair of the girl who plays the maid.

The Theater has lately branched into other activities. A puppet department, along with a play bureau which furnishes plays and dramatic material, tested in its own laboratory, to other young people's organizations.

Cast parties are held after every production, for the members of the cast and various crews . . . Democracy is the keynote of all social activities of the theater, and there, rich and poor, and young people of every nationality, mingle in perfect equality and enjoy themselves together regardless of creed . . . Even the difference of age seems to be wiped out, and a group from ten years old to college age gathered around the piano singing, if not with great vocal harmony, at least with harmony of the spirit, is something to warm the heart.

Here is a theater that is more than a theater, it is a home to all young people of the city who enter its doors seeking another, richer meaning for their lives.

THE HIGH SCHOOL THESPIAN

Dramatics in Negro High Schools

by LOUISE J. LOVETT

Teacher of Dramatics, Cardozo High School, Washington, D. C.

THE Negro secondary schools for the past few years have been alive to the forward movement in America with regard to the teaching of dramatics—not as a fad or frill, but as an integral part of the school curriculum. They seek as their major objectives to stimulate interest in and appreciation of good drama and good theatre, to cultivate a discriminating taste for moving pictures, to assist students to overcome limitations or inhibitions that interfere with self-expression, to develop the power of communicating ideas publicly; in a word, to equip them for effective life.

Dramatics as a regular scheduled course with full semester credit is offered in the Gary High School, Gary, Indiana, the Armstrong, the Cardozo, and the Dunbar High Schools of Washington, D. C.

In the Washington schools, classes meet five times weekly in forty-five minute periods for eighteen weeks. The course of study includes units in *Drama Appreciation*, *The A B C's of Acting*, *Play Production*, and *Projects in Play Production*. In the presentation of the course, every advantage is taken to correlate the work of dramatics with the general work of the school.

The libraries of these schools contain outstanding books and magazines on drama, play production, and the theatre.

As a regular extra-curriculum activity, in a scheduled club, dramatics is taught in the colored high schools of Montgomery, Alabama, of Atlanta, Georgia, of the principal cities of North Carolina, of the Wendell Phillips High School, Chicago, Illinois, of the Booker T. Washington High School, Norfolk, Virginia, of the Armstrong High School, Richmond, Virginia, the Parker Gray, Alexandria, Virginia, the Dunbar Junior-Senior High School and the Frederick Douglas High School, Baltimore, Md., the Francis, Randall, Terrell,

Louise J. Lovett received her Bachelor's degree from Howard University. At present she is working toward a Master's degree in speech at Northwestern University, the greater emphasis of her study being placed upon the problems of play production. Since 1928, she has been a teacher of Dramatics, English, and Public Speaking at Cardozo High School, Washington, D. C. Mrs. Lovett is also a former student of the late Richard B. Harrison. She is now making a study of the effect of stage lighting on the make-up of the negro actor.

Shaw, Garnet-Patterson, and Brown Junior High Schools of Washington, D. C. These clubs meet from one to four times a month, have regular instruction in the fundamentals of acting, and have as a major project the production of seasonal plays and a spring performance.

The stage, stage equipment, and other facilities for production are not yet ideal in the Negro schools. The directors, however, are carrying on quite effectively by using what there is at hand and by improvising. Many of them have been trained in schools of the theatre in such universities as Cornell, Iowa, Columbia, Northwestern, and Emerson College of Oratory.

In the Washington schools, the production of a play by a class or club in dramatics becomes a school project; that is, every department cooperates in preparing for the performance. The duplicating of scripts and publicity material, the building and painting of scenery and properties, the dyeing and making of costumes, the orchestration of the musical script and the incidental music, the ushering at the performance, the handling of the tickets—all are the work of students under the direction of their instructors in the various departments. The actual "running of the show" is done by student groups in dramatics, and even the lighting of the show is done by students under the supervision of the school electrician. In the Cardozo and the Dunbar High Schools, the direc-

tor, during the performance, occupies a seat in the auditorium as a spectator.

Experimental productions, such as projects in Creative Dramatics or in the Russian Book Theatre, and dramatizations in Choric Speech are given, as a rule, in performances at parent-teacher association meetings or student assemblies, where no admission is charged.

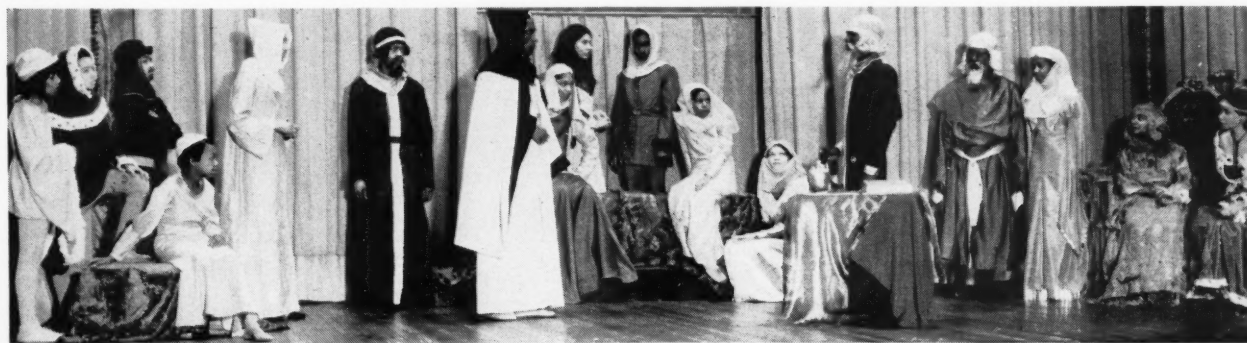
Play tournaments, contests, and exchange of plays are not yet well established in Negro high schools. This fact is due, no doubt, to lack of funds. There have been, however, recently, two high school play tournaments in North Carolina, one in Greensboro and one in Raleigh, in which one-act plays of Negro life were presented. The Ira Aldridge Dramatic Club of the Booker T. Washington High School, Norfolk, Virginia, has exchanged plays with the State Normal School, Elizabeth City, North Carolina, St. Paul Industrial School, Lawrenceville, Virginia, and the Armstrong High School, Richmond, Virginia.

It is of interest to note, in passing, that in the Gary High School and in the Armstrong High School of Washington, plays by the faculty have been successfully staged.

In general, the dramatic performances are financed by the sale of tickets. Several schools maintain a rather well-stocked costume wardrobe. Parents assist in the purchase of costumes, and the costumes become the property of the school.

The rural schools, where facilities are far from ideal, deserve special commendation. For instance, a notable case in point, is the enterprising spirit exhibited by a teacher in Bowling Green, Virginia. In preparing for the presentation of *Why the Chimes Rang*, this teacher succeeded in interesting the electrical company of the town to supply the electrical equipment

(Continued on page 13)



SOUNDING BRASS, a fourteenth century morality play produced by the students of Cardozo High School, Washington, D. C. Louise J. Lovett, director.



Setting for *THE EYES OF TLALOC*, at the beginning of the second act, in test production staged by Drama Department of Senior High School, Port Arthur, Texas, under direction of Herbert V. Hake.

Making it Mysterious

by HERBERT V. HAKE

Director of Dramatics, Senior High School, Port Arthur, Texas.

IN the entire field of amateur dramatics, there is no type of play which enjoys a greater popularity with audiences and actors alike than the mystery melodrama. This is probably due to the fact that the public "likes to be fooled," and that it enjoys the experience of guessing the answer to riddles. Whatever the logical explanation of its popularity may be, the mystery play has demonstrated its appeal to the satisfaction of every director who has given it a conscientious trial.

It demands a great deal of technical preparation, in order to be successful, however, and the director who presumes to stage a mystery play by giving primary emphasis to the lines, and leaving the all-important element of atmosphere to shift for itself, will discover that the audience reaction to his play will be only lukewarm, at best. The feeling of menace which is so indispensable to the successful mystery play is developed almost entirely by the physical staging, and derives comparatively little from the context. It is axiomatic, therefore, that there is no mystery in a "mystery play" until it is appropriately produced on the stage. The bare lines of the play form only the skeleton which must be vitalized by the flesh and blood of actual production.

When the Drama Department of the Senior High School in Port Arthur, Texas, accepted the responsibility of testing a new mystery play, entitled *The Eyes Of Tlaloc*, for Row, Peterson and Company, it immediately faced the problem of making the play mysterious. The script had no professional production to serve as a precedent for an amateur performance, and

the full details of staging had to be creatively developed.

The first necessity was a stage setting which would give the audience the illusion of ominous foreboding, without sacrificing the physical details required by the script. This illusion was necessary at the rise of the curtain, because it is a well-known fact that an audience is not affected by the stage setting after the first few minutes of the performance. Thereafter, "as the plot thickens," the set becomes only an incidental background, and the audience is no longer concerned with it, unless it is so flagrantly out of key with the play that it becomes obtrusive.

Since the plot concerned Tlaloc, the Aztec Neptune, a color combination appropriate to the sea was chosen for the walls. The Blue-Green which dominated the abode interior gave the set a curiously unhealthy and forbidding appearance. An Aztec frieze in analogous tones of Blue and Purple furnished the decorative motif along the top of the set. Complementary hues were added to the stage picture by the large Red and Gold mural of Tlaloc, at Upstage Center, the Aztec blanket, at Upstage Left, and the book-case, at Upstage Right.

Mr. Hake is known for his splendid articles on high school and college dramatics, several of which have appeared in this publication. He has studied at the University of Missouri, University of Iowa, and Northwestern University. For several years he taught dramatics at Central Wesleyan College, Warrenton, Mo. He has also served as dramatic critic for the St. Louis Times. He recently accepted an appointment as director of dramatics at the University of Missouri, for one year during the absence of Prof. Donovan Rhynsbarger.

The fireplace was the only visible source of light, at the beginning of the play. A flood-light placed behind a flame effect (strips of crepe paper mounted over an electric fan) cast grotesque shadows of the furniture on the walls of the room and singled out a long wooden coffin, at stage Right. This coffin, which was removed from the set soon after the play began, later proved to be only a camouflaged case of bootleg liquor, but its effect upon the audience at the opening of the play was indescribable. An equinoctial storm, raging outside the ranch-house, sent an occasional glare of lightning through the partially-curtained window, at stage Right; and, when the acidulous housekeeper entered at Up Right Center with a flickering kerosene lamp (the electric lights being "out of order"), the contrasting patterns of light created an eerie atmosphere which sent delightful shivers of anticipation through the entire audience.

Off stage, a torrential rain (a wooden barrel containing a small quantity of dried peas rotated on a horizontal axis, like an old-fashioned wind-machine), a wild dissonance of wind (two wind sirens and a song whistle), the intermittent glare of lightning (a 1000-Watt floodlight controlled by a knife switch), and the threatening intonations of thunder (produced by rattling a six-foot length of sheet iron) furnished an appropriate accompaniment for the sinister events of the plot.

The votive panel, at Upstage Center, was required to slide out of sight, in the course of the play, and to reveal a large statue of Tlaloc. The opening of the panel was to be accompanied by a wailing sound

(Continued on page 15)

THE HIGH SCHOOL THESPIAN

In Defense of Shakespeare

by FRIEDA A. LOTZE

Teacher of Speech and Dramatics, Walnut Hills High School, Cincinnati, Ohio.

DRAMATIC productions in high schools grow more ambitious with each succeeding year; the type of play selected, the direction, and the production, including settings, lighting and costumes, are of a standard which a quarter of a century ago would have been considered far beyond an adolescent group. The incentives for this activity are numerous and an analysis of the influences which are responsible for it would provide material for another article. Suffice it to say that those who are directly or indirectly responsible have labored faithfully and patiently to achieve these ends.

Undoubtedly, many directors of high school plays have hoped, one time or another, to present a Shakespearean play. Many have done so, others have hesitated; fearing, perhaps, that their material was not adequate or that the plays would not appeal to audiences that request entertainment above all else.

Where can they get it better than in Shakespeare's comedies, filled with amusing and exciting situations, presenting some of the most humorous characters ever portrayed, and replete with dialogue that is both humorous and musical? We must dispel the notion that Shakespeare is only for the high-brow; such was not the case during the Elizabethan period. Why should it be so now?

During a fourteen year period of Shakespearean productions at Walnut Hills High School, many interesting observations have come to our attention. Perhaps, a few words of encouragement will not be amiss to those who may wish to present a play written by the greatest playwright of all times.

A comedy should be selected, of course; perhaps *The Comedy of Errors*, *A Midsummer Night's Dream*, *Twelfth Night*, or *As You Like It*. Let the cast study the play, emphasizing the characters and the action, making them conscious of the elements which approximate those of modern plays familiar to them. Let the actors absorb the joy of the play, its force and atmosphere; then, in analyzing the lines, guide them to the realization that, although they may speak differently, the characters think and feel much as people do today.

Individual work will be most helpful in making the actor see how inspiring it is to develop a part which has endless possibilities of interpretation. He should be guided to the best criticisms of that character (Furness, Rolfe, Hudson and others), to an investigation of accounts of the great actors who have played the same

Miss Lotze has a B. A. degree from the University of Cincinnati, and has studied at Columbia University, Northwestern University, the American Academy of Dramatic Arts, New York, and the Central School of Speech, London, England.

For the past sixteen years she has taught at Walnut Hills High School, Cincinnati, Ohio. She has directed many plays for several schools and clubs, and has lectured for various groups. Her high school productions of Shakespearean plays have attracted wide attention.

part. And how flattered he will be to have such an opportunity. It will be a real challenge to him.

Soon, the young actor will be stimulated to think in character; then he will be ready to act his part. It is well to let him do this as soon as possible, for only by doing will he realize what is necessary in the way of line reading and action. The posture, gestures, and bearing of the Shakespearean actor can be studied by examining pictures of Elizabethan groups and old prints of Shakespearean actors. This does not mean that the acting should be stilted; not at all, it should be consistent with Shakespeare, but always natural and easy.

Since Shakespeare's plays indicate practically no business, the director must work it out for himself. Fortunately, the lines, the relations of characters to one another, the mood of the scenes and the tempo of the play, are so definite in construction that the business frequently suggests itself. Shakespeare evidently intended the comedians to play their scenes broadly, which gives rise to many possibilities and a great variety of comedy effects. It has been interesting to study the business in

professional performances, and to note the duplication of certain action in different productions of the same play, which is explained by the fact that some business has become traditional, has been handed down from one producer to another. There is no line in *As You Like It* which even faintly suggests that Audrey should be eating an apple, yet she always does. When Touchstone intimidates William, he invariably chases him about the stage in large circles. In practically every performance of the *Pyramus and Thisbe* scene in the last act of *A Midsummer Night's Dream*, when Thisbe is ready to stab herself, she realizes the lack of a dagger and makes much of the comedy business in getting the one which the dead *Pyramus* had used previously. It is to be regretted that no one has kept a record of the business used by the most successful Shakespearean producers. Ben Greet has published several of the comedies with excellent suggestions for business. Others can be secured from Samuel French. It is surprising how resourceful the high school actors are in suggesting business. A director should always encourage creative thinking of this kind with the understanding, of course, that the student's idea will be accepted only if it is good and consistent with the entire situation.

One of the greatest benefits of Shakespearean productions is the experience the pupil receives in the reading of the poetic line; this should bring joyous reactions, a deep appreciation of beauty of words, line and rhythm, and an increasing delight in using them as a medium for expression of

(Continued on page 13)



A scene from *AS YOU LIKE IT* as staged by Miss Frieda A. Lotze at Walnut Hills High School, Cincinnati, Ohio.

Speak the Speech, I Pray You!*

by DOROTHY STONE WHITE

Director of Dramatics, Morgantown, West Virginia, High School

IF, AS progressive educators say, the true curriculum consists of an organized body of fundamental social activities then direct practice in clear speaking is basic to any system of education whose aim is to fit each member of society for an abundant life of usefulness and influence. For "all life," said Henry James, "comes back to the question of our speech, the medium through which we communicate with each other. The more it suggests and expresses, the more we live by it; the more it prompts and enhances life." And yet, he went on to say, "no civilized body of men and women has ever left so vital an interest to run wild, to shift for itself, to stumble and flounder through mere adventure and accident in the common dust of life, to pick up a living by the wayside and the ditch."¹

After several years of unmeasured effort to correct the pronunciation habits of high school seniors, the writer resolved to put her methods to the test by undertaking to determine objectively under controlled experimental conditions the efficacy of her procedures.

The three steps in the investigation² were (1) to ascertain the common words most generally mispronounced by West Virginia high school seniors; (2) to try to improve their pronunciation of these words by means of the senior class play followed by a six-weeks period of direct training in pronunciation; and (3) to show objectively on phonographic records the results of the training.

After presentation of the class play, *On Parole*, the experimenter composed three short paragraphs incorporating the following frequently mispronounced words: *again, always, better, can, catch, congratulate, cruel, duty, get, hour, interesting, it, just, knew, little, matter, minute, new, notice, pretty, program, really, recognize, ruin, satisfied, such, sufficient, vision, was, wish, why, where, women.*

In order to establish a basis for future comparison, the experimenter asked the members of the cast and an equal number of other seniors selected at random, to record their readings of these paragraphs on the Victor R. C. A. radio Number 57 with special home recording device.

For the next six weeks the cast attended a "diction class" which was held during the luncheon period four days a week. These very informal sessions lasted from fifteen to twenty minutes.

¹ Henry James. *The Question of Our Speech*, p. 10. New York: Houghton Mifflin Co., 1905.

² Dorothy Stone White. *Improving the Pronunciation of High School Seniors*. Master's thesis, West Virginia University, 1934.

* Reprinted by permission from the December, 1934, issue of *The West Virginia School Journal*.

At the end of this time six members of the cast and six other seniors chosen at random again recorded their readings of the improvised paragraphs. Three judges trained in speech education heard both sets of records and evaluated the improvement in pronunciation.

The results of the investigation revealed the following facts:

1. That as a result of the class play, or the diction class, or both, the improvement in pronunciation was judged to be 27 per cent greater for the experimental group than for the control.

2. That the scorings of the records showed marked inconsistency of judgment.

The evidence is believed to warrant the following further deductions:

1. Participation in dramatics is an effective means of sensitizing pupils to correct pronunciation.

2. High school seniors are interested in improving their pronunciation.

3. Objective methods of measuring the results of direct training in pronunciation offer possibilities for further fruitful investigation.

The following conclusions were derived from the collected evidence:

1. That high school teachers should be required habitually to pronounce correctly the common words of everyday life.

2. That direct, definite, and systematic speech training should be made available to pupils in the secondary schools.

3. That the high degree of subjectivity in matters of speech makes it difficult to establish standards of judgment.

4. That teachers of speech should therefore employ as objective means as possible in attempting to determine the results of their methods of training in correct pronunciation.

5. That a more highly perfected me-

chanical device than that used in this experiment is needed.

The evidence and experience gleaned from this experiment point to the need for:

1. Further studies under more carefully controlled conditions to determine the common words most generally mispronounced by pupils and teachers. A list of pronunciation demons, comparable to Jone's *One Hundred Spelling Demons*, should be useful to teachers of speech and English.

2. Experiments designed to isolate and to measure the effects of various instructional methods of improving pronunciation. The present experiment should be followed up with more diagnostic techniques for determining the relative effectiveness of (a) participation in the class play and (b) attendance upon the diction class.

3. Additional studies to determine the amount and nature of transfer from dramatic production to casual conversation; from correct pronunciation in the classroom to pronunciation in everyday speech; from drills and clinics in correct pronunciation to pronunciation practices elsewhere.

4. Trained speech teachers to direct high school dramatics.

5. More careful discrimination in the selection of plays for high school production. They should be free from localisms of intonation and pronunciation.

6. A more general use of the international phonetic alphabet to establish a written standard of oral speech.

7. A high school entrance examination in speech, comparable to the Smith College Examination in Spoken English, to determine the needs of the pupils.

8. Definite remedial training based on the results of such an examination.

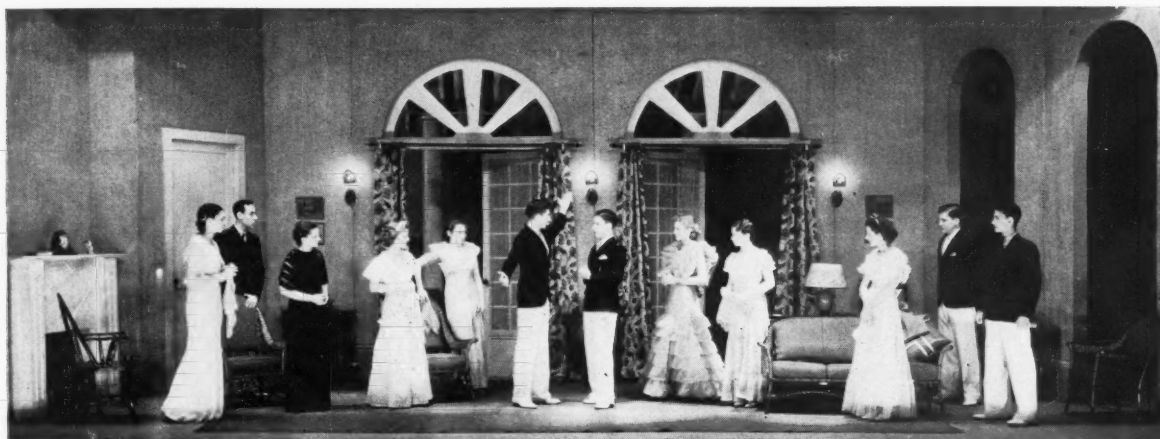
9. A State Supervisor of Speech responsible, in an advisory capacity, for the conduct of the speech training and clinical practices in the public schools of the commonwealth.

10. A graded State Course of Study in speech, comprehensive enough to embrace the needs of both elementary and secondary schools, published by the State Department of Education, for the purpose of establishing uniform standards of accomplishment in speech instruction.

"Language," said Ben Jonson, "shows the man; speak that I may see thee." Children are eager to meet their teachers more than half way in every sincere effort to enable our future men and women to reveal their true selves through their speech.



THE BLACK FLAMINGO, Senior Class Play, Champaign, Ill., High School. Miss Marian Stuart, director.



Cast of the new play, *LUCKY GIRL*, staged by Central High School, Kalamazoo, Michigan. Howard Chenery, director.

Need Artistic Settings Be Expensive?

(Continued from page 6)

lighting, a setting that is poorly built may often be saved by artistic paint work. Much of the richness of effect, a feeling of solidarity, or an exact texture can be given through proper scene painting. As in design, simplicity of color schemes is usually preferred. But to obtain this richness, solidarity, or texture mentioned above one must use overlaid colors which may be applied in any of the following ways: flecking, sponging, stippling, or washed-on.

The process of flecking is a simple one. The flats are first coated a flat background of the desired color. When dry, the flats are laid on the floor face up and other shades flecked on. The flecking consists in dipping the brush (a four inch brush is best) in the color and flipping or sprinkling the color evenly over the surface. The harder the brush is flipped, the larger the flecks will appear in pattern on the flat. To give proper richness, tone or texture, several colors should be flecked on the set before finishing. With practice this method proves most satisfactory, since one color can be added over another without waiting for it to dry.

Sponging, though a slower process, gives a more realistic effect for stone or stucco textures. If a sponge roller is used time may be saved, but it should be touched up with a sponge by hand to gain a varied effect. In sponging each coat must dry slightly before adding another. Stippling is done by use of the brush (using the points of the bristles) or by using crunched paper.

The "washed-on" effect is a water color method of applying highlights or antique streaking by working one color on another while the flat is wet. The interior of old ships, castles, and ruins are fit subjects for this style of decoration. It is more suitable to tragic scenes and where dark backgrounds are used. In painting the colors should be supplied in patches usually by streaking in a verticle direction.

There is no easier way to reduce the excessive cost of set building and painting than to invest in a few good lighting units. We suggest four spots and four floods of the 500-1000 watt capacity. If your budget runs in small figures two units each will do to start. If you have no dimmer on your light board, include two of the 1000 watt capacity. Not only will you save much detailed building and painting but you will be able to have light where and when you want it and the short throws will enable your audience to see the faces of the actors, even in the tragic scenes. Scenes dimly lighted, purple lights and noises between acts are earmarks of the "amateur" stage.

In conclusion let us remember; regardless of the money spent, most of the artistic effect comes through proper planning and a thorough attention to details. These essentials should be kept in mind: (1) Read the play before you design, build, paint or light. (2) Put nothing in the stage picture that does not add to the action or mood of the play. (3) A scene should reflect the kind of people that live in it. (4) In general, paint for atmosphere not for realism. (5) Light your tragedies in dim or cold lights; comedies require brightness. (6) The practical designer is able to supervise the construction of any set he designs.

In Defense of Shakespeare

(Continued from page 11)

thought and emotion. Nor can we overlook the value of an intimate study of Shakespeare's beautiful sentiments and sound philosophy expressed in lines which the young actor will never forget.

Opportunities for voice development, giving careful attention to tone quality, variety, resonance, finesse in shading, and close attention to correct diction, are valuable by-products.

With so many incentives for thorough interpretation, it is not surprising that the members of such a cast take an increasing interest in the play, and truly enjoy rehearsals, which at Walnut Hills High School extend over a period of ten weeks,

with two or three rehearsals a week the first half of the period, and every day the second half.

A few words might be added about the arrangement of scenes and acts. Many producers present Shakespeare's plays in three acts: this is generally the case in professional performances. We have preserved the five act division with considerable rearrangement of scenes, however. Many short scenes can be combined and sometimes it is even possible to transfer a scene from one act to another. By such a plan the director will be able to simplify the number of sets, preserve unity in the production, reduce the length of the play, which is greatly to be desired if Shakespeare is to be popularized.

In conclusion, I wish to assure high school directors who are considering a Shakespearean production, that it can be done, that the cast will receive numerous benefits and genuine pleasure from the experience, and that audiences will be entertained.

Dramatics in Negro High Schools

(Continued from page 9)

and the services of an electrician, a local lumber company to donate the necessary lumber, and several carpenters in the community to build and paint the stage and scenery. With such limited funds as she could command, the teacher rented from a Negro costume shop in Washington the necessary costumes. In such way as this, the work in the rural districts is being courageously carried on.

It is gratifying to note that a high standard in general has been maintained in the selection of plays produced. Dramas by Alice Brown, James Barrie, Rachel Field, C. C. Clements, George Cohan, Paul Green, Alice Gerstenberg, Eugene O'Neill, Maeterlinck, and Shakespeare, are representative of those selected for major productions.

Those interested in the status of dramatics in Negro schools can look back with a good deal of satisfaction on the work thus signally begun and may well look forward to a future of brightest hope.



MEET THE MILLIONAIRE as given by Sunset High School, Dallas, Texas. Wilhelmina G. Hedde, director.

SOME RULES OF ACTING

BY PROF. W. H. COOPER,

*Head of Speech and Dramatic Art
Department, Ohio University,
Athens, Ohio.*

1. A play is a story designed to be presented by actors on a stage before an audience. If this definition of a play is carefully noted by the Director, he will understand that this story must be brought out by the actors. The word, audience, at the end of the definition should suggest that there is no play unless the audience can understand the lines which are recited, and can gather from the emphasis placed upon each word and line exactly what the story of the play is.

2. When the play is opened, the actors should produce suspense in the audience. They should arouse curiosity, they should lead the audience to a tense interest in what is coming. This interest should grow throughout the play. This growth of interest comes under the heading of climax.

3. The play should grip the attention of the audience. The actors should understand that they are to please the audience and move the audience in such a way as to make the play enjoyable and profitable. A play which leaves the audience cool is a failure.

4. Special attention should be paid to the entrance of an actor upon the stage and to his exit from the stage. The first entrance of a character is called planting the entrance. This is the first impression that an audience gets of a character, and it should be so given that the audience realizes the character who has just entered upon the stage. This entrance should never be late. The character should come in in character, and should show a definite motive for entrance.

5. The exit of a character is very important. People should know why the character is leaving the stage. He should not merely disappear from the stage, but the audience should understand the exit of a character in relation to the play.

6. Stage movements are very important. No character should move on the stage unless he has a definite motive for moving. Of course, there are two kinds of movements. One is an indefinite move-

ment. Very often a character is on the right side of the stage and knows that in a few minutes he is to be on the left side of the stage. If this is true, he gradually works over unnoticed to the place where he will be necessary in a few minutes. The second movement is a definite movement, where the audience can see a definite motive for moving. The movement should be meaningful. When there is no motive for moving on the stage, then the actor should practice the art of doing nothing. Of course, it is understood that the person should move in character.

7. Comfort on the stage is necessary. A character should look at home on the stage, unless, of course, he is acting the part of being away from home. A character should stand with one foot in advance of the other and set at an angle of about fifteen degrees, and the weight should usually be on the down stage foot, that is, the foot towards the footlights. The hands also should be so manipulated that they add meaning to the part and to the lines. The eyes should also be a part of the action. The character usually speaks much through the eyes. A gesture when made on the stage should be meaningful.

8. An actor when studying his part should write a short biography of the part for his own particular benefit. That will help him to get into character. If an actor will feel the character he is portraying in his heart and in his mind, that feeling from within will mould his gestures and movements on the stage. We are to act from within outward.

9. Conversation on the stage is very much more important than the emphasis usually given to it would indicate. Conversation on the stage should be like conversation on the street or in the living room. While one person is speaking, the other person should be listening, and his reply should follow as an answer to the speech he has just heard. Too many conversations on the stage are merely a series of short speeches, first by one person and second, by another.

10. The individuality of an actor should be respected and should appear as a vital part of the character he is portraying.

West Virginia Thespians Hold Sixth Annual Contest

Thespians from the state of West Virginia will meet at the Kanawha Playhouse, Charleston, on April 17 and 18, for the sixth annual one-act play contest which the national society sponsors in that state. This will be the first time in which the contest, now recognized as an annual event for West Virginia high schools, will be held in the state capital. Thirty-eight high schools have been invited to participate.

This is also the first year in which the contest is not held under the immediate sponsorship of a college. The Kanawha Players, one of the outstanding little theatre organizations in the country, will act as host for the contestants and furnish large properties and stage help for the various entries. Mr. Douglas Fuller, president of the Kanawha Players, is planning an excellent program of entertainment for the contestants. A special feature of the contest will be a tour of the state capitol building. If arrangements can be made, Thespians are promised an audience with Governor Kump.

As has been true in previous contests, all parts of the state will be represented in this event. Present indications also show that many new plays will be entered this year.

A critic judge will determine the winners. He will also explain the criteria by which the various plays are judged and give a constructive criticism of each play. Soon after the contest, a copy of the judge's criticisms will be sent to every West Virginia high school affiliated with the National Thespians.

A beautiful wall plaque with the seal of the National Thespians will be awarded to the school winning first place. Similar plaques of smaller size will be awarded to the winners of second and third places. The winner of first place on the All-State cast will receive a Thespian gold-filled medal. The other five members of the All-State cast will receive Thespian bronze medals.

Correspondence relative to this contest should be addressed to the society's national headquarters.

THE HIGH SCHOOL THESPIAN

THESPIANS ASSIST IN SPONSORING TENNESSEE ONE-ACT PLAY CONTEST

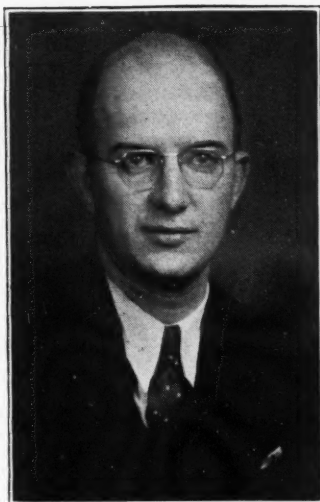
Mr. Oscar E. Sams, Jr., Directs

The National Thespian Society is co-operating this spring with the Tennessee Interscholastic Literary League in sponsoring a state-wide high school one-act play contest. The Thespians are lending their entire support in the promotion of this event. Mr. Oscar E. Sams, Jr., director of dramatics at Knoxville High School and Thespian Regional Director for Tennessee, is a director of the contest, which is under the direct supervision of the Interscholastic Literary League.

A number of districts have already signified their intentions to co-operate in this contest. The general rules and regulations of the Literary League will apply with respect to fees, eligibility, etc. In addition to the League's rules, the following regulations, applying specifically to the play contest, have been announced by Mr. Sams:

1. If the district directors of the Tennessee Interscholastic Literary League deem it advisable, district play contests may be held.
 2. If a county has as many as three competing schools, a county contest may be held for the purpose of selecting a representative for the district event.
 3. District winners will compete in a state final contest at Knoxville.
 4. Participation in the contest is not limited to schools affiliated with the National Thespian Society.
 5. All competing schools are responsible for their own expenses, including that of play royalties.
 6. A competent judge for each contest will be furnished by the contest directors.
 7. Plays shall not exceed 30 minutes of playing time.
 8. Scenery is not included in judging the various entries.
 9. Schools are advised to enter plays which require a simple living room set. These properties will be furnished by the local contest directors. Small properties must be furnished by the contestants.
 10. The judge is instructed to give a constructive criticism of each play presented, and announce the winners, including an All-State cast consisting of three girls and three boys.
 11. Plays will judge on play selection (25%) and acting (75%).
 12. It is not necessary that royalty plays be presented.
- Thespian troupes located in Tennessee are urged to give their full support in promoting this contest. Mr. Sams will be pleased to give further details to schools which are interested.

Increased rental prices for certain types of birds and beasts used in Hollywood film productions has elevated these dumb actors to a pay level considerably higher than the monies paid extras.



Mr. Oscar E. Sams, Jr., Thespian Regional Director for Tennessee, and director of dramatics at Knoxville, Tenn., High School.

Making It Mysterious

(Continued from page 10)

which the superstitious characters ascribed to the god himself. The wail (explained, later, as being "a draft forced through cleverly concealed pipes") was managed by supplementing a hand-controlled fire siren with a tremulous crescendo on a song whistle. As the panel opened, and again as it closed, a low-pitched roll on a kettle-drum gave the effect of ponderous machinery rumbling in some hidden cavern.

The music, before the play and between the acts, included such atmospheric effects as the Storm passage from the "William Tell Overture," and other excerpts, of similar aptness. The thunder backstage was modulated into the musical theme, as the curtain opened, and the orchestra subsided by gradual degrees.

If a mystery play is to make a successful appeal to critical audiences, the director must "keep them guessing." This is

true not only of the context of the play but, more particularly, of the technical tricks by means of which the mysterious effects are produced. *The Eyes of Tlaloc* won the reputation of being "the best high school play ever produced in Port Arthur," because the element of mystery was consistently maintained throughout.

THESPIAN SOCIETY SPONSORS CONTEST IN NORTH-EASTERN OHIO

More than seventy-five high schools of northeastern Ohio have been invited to participate in a one-act play contest sponsored by the National Thespian Society. The contest, which will be under the immediate supervision of the Drama Department of Kent State University, Kent, Ohio, will be held at that institution on May 1 and 2.

This event is of unusual interest in that it is the first of its kind to be sponsored in Ohio. A number of schools have already signified their intentions to participate, and if it proves successful, similar regional contests will be sponsored by the National Thespians in other parts of Ohio next year. It is hoped that plans can be made whereby the winners of the regional contests can hold a final contest where the state winners and an all-state cast may be selected.

According to present arrangements any high school located in northeastern Ohio may enter the regional contest mentioned above. The purpose of the contest is to develop a spirit of active and intelligent interest in dramatics among the high school boys and girls of the state of Ohio, and to provide suitable honors for high schools which do meritorious work in this field.

Only undergraduates are permitted to enter the contest. The plays will be judged on casting and acting only. Entertainment for all contestants, directors, and student stage managers will be provided by the Drama Department of Kent State University, the department being in charge of Prof. E. Turner Stump.

Correspondence relative to the staging of plays should be addressed to Prof. G. Harry Wright at Kent State University. All other correspondence should be sent to The National Thespians, Campus Station, Cincinnati, Ohio.

Guidance Through High School Dramatics

(Continued from page 5)

a play. In fact, he should be protected by the administration from the criticism of those who insist that school plays be "professional productions." Furthermore, if he is to apply the principles herein suggested, he must be freed from other classroom teaching when necessary. He cannot make dramatics function as it should if this responsibility is added to a regular schedule of English or public speaking classes.

Northwestern University Offers Scholarships

High School students are again offered an opportunity to receive special training this coming summer at Northwestern University. The Speech Department of this famous institution offers five summer weeks of training, June 29 to July 31, 1936, in debate, journalism, and dramatics, with full tuition scholarships (\$50) for 75 students divided as follows: 25 for the best students in debate; 25 for the best students in journalism, and 25 for the best students in dramatics. Top Quarter Students, boys or girls, Juniors or Seniors, from any accredited high school may compete. (A limited number of paying students also accepted.) For full information and for application blanks write to Director, High School Session, Northwestern University, Evanston, Illinois.

DRAMATICS AMONG COLLEGES AND UNIVERSITIES

This department is included for the purpose of furnishing high school directors and students with news regarding the most significant events occurring in dramatics among colleges and universities.

News for this department is furnished by *Alpha Psi Omega*, a national dramatic honorary collegiate fraternity, and *Delta Psi Omega*, a national honorary drama society for Junior Colleges.

Drake University Offers Five Major Productions During Present Season

The drama department of Drake University, Des Moines, Iowa, is offering five major plays during the present school year. The first of these, *The Tavern*, by George M. Cohan, was presented on October 23, 24 and 26. The next play was given on December 4, 5 and 6. The play for this occasion was *Cradle Song* by G. Martinez, a play which was judged first by the Theatre Guild for its gracious, lovely picture of convent life and character. *Journey's End*, by R. C. Sherriff, was produced on February 12, 13 and 14.

Herman Heijerman's play, *The Good Hope*, will be presented on April 1, 2 and 3. The last major production of the year will be Maxwell Anderson's *Elizabeth the Queen*, scheduled for presentation on June 3, 4 and 5. These plays are all being produced under the supervision of Prof. James J. Fiderlick, head of the department of drama.

Twelve one-act plays, produced by students of the advanced play production class, are also being offered during this year. On December 12, a group of four plays were given, all directed by students. The program included: *Sweet meat Game*, *Flotsam*, *Twelve Before Three*, and *Twelve Pound Look*. A similar program given on January 14 included: *In 1999*, *Memory Rose*, *Minnie Field*, and *Phipps*.

On January 23, another group of four one-act plays: *Seeing Double*, *The Mis-*

tress, *Lima Beans*, and *Trash*, were given before a large and appreciative audience. Assisting Prof. Fiderlick in the production of all these plays are Mr. Lewis McFarland and Mrs. Waunita Taylor Shaw.

Los Angeles Junior College Players Produce *Petticoat Fever*

The Plays and Players Dramatic Club of Los Angeles Junior College was granted exclusive first Pacific Coast amateur rights to the latest Broadway hit, *Petticoat Fever* by Mark Reed. This play is now being shown with Robert Montgomery and Myrna Loy in the leading roles.

The Plays and Players Club gave *Petticoat Fever* on Friday, February 14, and from Monday, February 17, to Friday, February 21, with matinees daily. The performances were given in the college Little Theater.

Jerry Blunt, producing director for the club, staged this successful production, with Maxine Livesey as student director and Dan Powell as designer of settings. The cast featured Tom Dixon and Mary Shipp. These players were recent winners of awards for best acting on the campus for the year 1935. Dorothy Steck and Tom Jepperson were also in the cast. Harold Turney is chairman of the department of drama of this college.

Recent productions presented at State Teachers College, Chico, California, include *She Stoops to Conquer*, staged by the Play Production Class, on February 19 and 20; *Radio Mystery*, given on

March 4, as a presentation of the Play Production Class and directed by students; and *Journey's End*, produced by the Dramatic Interpretation Class, on March 26 and 27. Miss Anna Louise Barney has charge of all dramatic activities at this college.

Mr. Seymour Gorden Link, Director of Tennessee Playmakers, announces that he will be pleased to try out new plays of young dramatists in the little theatre of his organization in Nashville. Mr. Link is the faculty sponsor of the Peabody Poets and Playwrights of George Peabody College, and director of the Tennessee Playmakers, a civic organization in Nashville. Write to Mr. Link at George Peabody College.

Masquers Present *Macbeth*

The Century of Progress Globe Theatre version of *Macbeth* was recently presented by the Masquers Dramatic Club of Fairmont (W. Va.) State College under the direction of L. A. Wallman, dramatic instructor. Assistant director was Andrea Boyles.

This was the Masquers' first attempt at heavy drama this year. Their previous plays were *The Late Christopher Bean* and *Character Intrudes*. *Sinbad and The Twins* by Richard Parrish, local playwright, was produced in March. The Masquers have now given three premiere performances of the works of this young playwright.

Dr. Wilbur Stout of Mercer University, Macon, Ga., closed his 1934-35 dramatic season with *The Torch Bearers* by George Kelly. As a January presentation this year, Dr. Stout's group presented *The Show-Off* also by Kelly.

Dr. Stout is a former director of dramatics of Kentucky Wesleyan, and Concord State Teachers College. He was also at one time member of the Famous Carolina Playmakers.

The University auditorium at Mercer University is the scene of all the latest triumphs of Director Stout's.

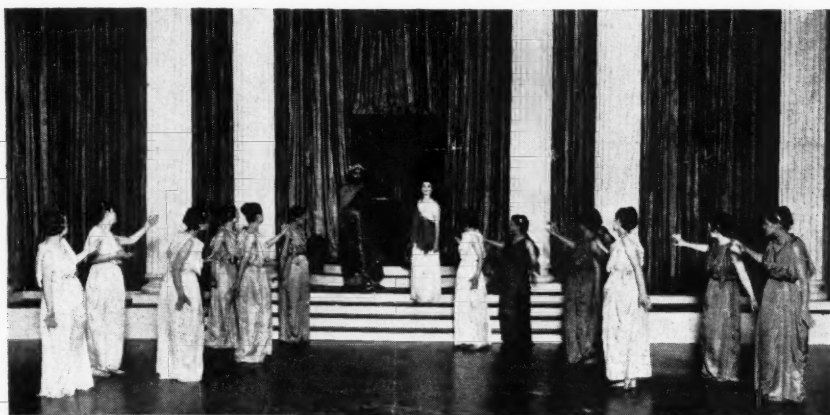
Professor Earl Hobson Smith of Lincoln Memorial University, Harrogate, Tenn. will be pleased to grant special production privileges to troupes of The National Thespians for his biographical play *Stephen Foster* or *Weep No More, My Lady*. Professor Smith is the successful director of the Foster Players, Nashville, Tenn. He is director of dramatics at Lincoln Memorial University and faculty advisor of the Rho Cast of Alpha Psi Omega.

Professor Smith would be pleased to see it produced by groups that are interested in the life of Stephen C. Foster.

Virginia D. Rice, director of dramatics at William Jewell College, Liberty, Mo. reports a successful presentation of *Death Takes a Holiday*.



THE COMMAND PERFORMANCE, produced by Fullerton Junior College, Fullerton, Calif. Mrs. Esther C. Litchfield, director.



From Sophocles' *ANTIGONE*
Presented by the Theatre Guild, Mississippi State College for Women,
Columbus, Mississippi. Miss Mildred E. Singer, director.

The Bethany (W. Va.) group, The Bethespian Club, have given one play this season, *The Christmas Carol* by George M. Baker. The group are reorganizing their Bethespian Club and will be able to produce a full season's work next year.

The Sock and Buskin Dramatic Club of Brown University (R. I.) have had a very active season starting with *Midsummer Night's Dream* followed by *Journey's End*, *Marshall*, and a big revival of *The Two Orphans*. They have in rehearsal at this writing Masefield's *Good Friday* and after that will produce for the first time in America that famous German play by Heinrich Von Kleist, *Prinz Friedrich Von Homburg*. Professor Mitchell is doing the translating.

This club is very fortunate in having a beautiful theatre which was presented to the University by Rockefeller. The club is entirely self-supporting, as it produces only the best plays and gate receipts are ample to carry on in a big way.

The Nut Farm, a comedy in three acts by John C. Brownell, was given by the Little Theatre group of Gila Junior College of Thatcher, Arizona, under the direction of Wm. C. Kauffman.

Evelyn Nilson, director of dramatics at Augustana College, Sioux Falls, S. D., calls her club the "Black Friars." They have had a very successful year to date, presenting Ibsen's *Pillars of Society* and *Giants in the Earth*.

Members of the Drama Department of Nebraska Wesleyan University spent most of last summer working out plans and building dreams for Janney's melodrama, *The Black Flamingo*, which opened the season on October 26. *Confident Morning*, by Stanwood Pier, was produced on November 23. On January 18, *Lillies of the Field* bloomed again, bringing comedy relief to a heavy program of plays. *Moor Born* closed the season on March 21. Frances Goodhue Loder is in charge of dramatics.

Zeta Alpha cast of Alpha Psi Omega at Abilene Christian College, Abilene, Texas, plans to enter the inter-collegiate play tournament at the University of Houston, in April. Adelaide Wolfe is director.

Rirector Russell Scott of Linfield College, McMinnville, Ore., presented Percival Wilde's *Little Shot* as a homecoming play last fall. His latest play was *Peace On Earth*.

Robert L. Limpus writes that he has had a very successful year with his dramatic club at South Dakota State College at Brookings. His group has produced *Ten Nights in a Barroom*, *Remote Control*, *Both Your Houses*, *The Late Christopher Bean* and is now working on *R. U. R.*

Miss Marion L. Leeper of Northern Montana College announces that she presented Milne's *The Romantic Age* last spring and is planning to present *Dulcy* this spring. This college has just been granted a chapter of Delta Psi Omega.

The Gilson Players presented *She Stoops to Conquer*, on December 12, in Albert Taylor Hall, State Teachers College, Emporia, Kansas. The cast was much the same as took the play on the road last summer, but was enlarged for the Emporia presentation. On December 10, the play was given before the Women's City Club. Prof. F. L. Gilson is director of dramatics.

Under the auspices of Alpha Psi Omega, Marshall College of Huntington, West Virginia, sponsored a school one-act play contest on November 23. The following plays were entered in the competition: *The Way it Goes*, *Aria De Capo*, *Will O' The Wisp*, *The House of Juke*, *The Eldrest*, *Nocturne*, and *The Marriage Proposal*.

The Campus Players of the University of Nevada gave *Both Your Houses*, on December 3, 4, and 5. Lindsay Green is president of the Campus Players.

Hay Fever, Noel Coward's three-act comedy, was presented on December 17, 18, and 19, by the University Civic Theatre, University of Toledo, Ohio.

Production was in charge of C. Gibson Barlow, and the general direction of the play in the hands of L. D. Barnhart, director of the University Civic Theatre.

The Hilltop Players of West Liberty, West Virginia, State Teachers College, produced a three act comedy on January 16. On December 3, the Players gave a production of Chekhov's, *The Proposal*.

Professor Alton Williams is the new director of dramatics, and instructor in Speech and Play Production at the University of Richmond. The University Players, under the direction of Mr. Williams, opened the season with a performance of *The Devil in the Cheese*, November 8-9.



THE SCHOOL FOR SCANDAL
Bakersfield Junior College, Bakersfield, California. Directed by Miss Ethel Robinson.

The Ambling Thespian

by EARL W. BLANK

Thespian National Director and Director of Dramatics at Eveleth Junior College.



MR. BLANK

I AM sorry that more directors could not have been at the National Convention. It was a real pleasure meeting those who were there, and I received a sincere inspiration from the contact and exchange of ideas.

How to Make Plane Crash Noises

With aviation gaining in popularity, plays about airplanes are being written. When I read the following news item in the *Duluth News Tribune*, I thought directors might be interested:

"Finding a means of creating the noises of an airplane crash for next week's production of *Ceiling Zero* at the Little Theatre was solved last night.

"It took a crew of three men and a dozen gadgets to record the crash but when the machinery was placed in action, persons who heard the noises were sure that nothing less than the China Clipper plane had landed backstage.

"With a recording of a plane crash as the base for the noise, the crew used logging chains, an electric motor, bass drums, two steel barrels, and a couple of minor instruments. The effect nearly brought down the house.

"The airplane crash comes at the end of the second act and last year this climax was characterized as being the most exciting event Broadway has witnessed in many years.

Ceiling Zero is the first play written about commercial aviation and deals with the lives of professional aviators."

My Book Choice for This Issue

Modern Theatre Practice, by Heffner, Seldon, and Sellman. F. S. Crofts & Co., New York. Price, \$3.00.

Here is a very practical hand-book for the theatre. It contains the viewpoints of three nationally known authorities on the theatre and represents three great drama departments. Professor Heffner is from Northwestern University; Professor Seldon is from the University of North Carolina, and Professor Sellman is from Iowa State University. It is well organized; has excellent illustrations, and is easy to read. It is really three books in one yet its bulk is not frightening. Already it has had many adoptions. It deserves many more.

Hint to Directors for Easter Time Assembly

In Row, Peterson and Company's *Second Yearbook of One-Act plays* is an excellent play for an Easter Assembly or for a performance in Church at Easter Time. It is entitled *The Other Apostle*.

To the Directors

I have received a very beautiful program of *After Wimpole Street* directed by Mr. Sams in charge of Troupe 283, Knoxville, Tennessee. I in turn sent him some programs. I believe the idea of program exchange is a good way to get better acquainted with directors. Seeing other directors' work in the light of their programs is intensely interesting. Mr. Sams' program shows excellent cooperation with the high school printing department. This becomes true education.

Another suggestion I have to make is that directors personalize their troupes by naming them. We have named ours *The Edwin Booth Troupe* and like it a lot better. Mr. Bavely will gladly inform you of duplications I am sure, so I suggest you submit two names (first and second choice) in case one is taken. It vitalizes the theatre for us by teaching the history of the theatre at the same time.

Still another suggestion is to make our magazine a permanent round table or National Convention by submitting our ideas and exchanging them as news items from our troupes. At the National Convention, we got so much from discussing ceremonies, ideas on admission, various types of programs and productions that I felt our magazine should prove such a clearing house. Mr. Bavely has made an appeal of this nature in his January circular. We might even have a round-table section of this nature in the magazine.

Eveleth, Minnesota

I shall quote from an editorial in the Eveleth Senior High School paper, "The Open Pit." It is entitled "An Education in Leisure." It speaks for itself.

"Dr. Ernest Lampe, one of the most successful graduates of the local schools, made an important statement in his recent speech before the high school assembly. He said: 'Now is the time for you to begin to take an active part in extra-curricular activities.' He continued with the thought that in the future the shortened working day would result in much more leisure time, and taking part in extra-curricular activities now would teach one how to use his leisure to advantage later.

The senior high school offers a wide selection of such activities and each one is extremely valuable in its own way. Forensics and dramatics top the list because they develop that most essential quality, self-assurance and poise. Journalism is constantly proving its financial worth as well as its cultural value. The appreciation of good music becomes one of the most satisfying means of enjoying leisure time, and who knows what high attainments may be the result of humble beginnings in the orchestra, band, or vocal groups?

Note: Dr. Lampe is a physician in New York City and is also on the Columbia University Staff.

George Bernard Shaw on the Amateur

On page 9 of Gate Emil-Behnke's excellent book, *Speech and Movement on the Stage*, she quotes Bernard Shaw. This is what Shaw says about the amateur: "I have never, I hope, underrated the importance of the amateur; but I am now beginning to cling to him as the savior of theatrical art. He alone among the younger generation seems to have any experience of acting. Nothing is more appalling to the dramatic author than the discovery that actors of ten years' standing have acquired nothing but a habit of brazening out their own incompetence. What is an actor nowadays, or an actress? In nine cases out of ten simply a person who has been on tour with half a dozen London successes playing parts that involve nothing but a little business thoughtlessly copied from the performance of their London creator; with long intervals spent between each tour in the ranks of unemployment. A decent amateur of two years' standing, and of true irrepressible sort, will beat him hopelessly at his art."

This encouragement should prove a spur to all amateurs.

My Play Choice for This Issue

Miss Lulu Bett, by Zona Gale. Longmans, Green & Co., New York. Royalty, \$25. 5 m. 4 w.; one or two sets as desired.

This beautiful play deservedly won the Pulitzer Prize in 1919-1920. It is a fine bit of literature which has a universal appeal. It is ideally suited for a senior high school class play as the time is summer. There is so much variety; the "holy terror," Mona; the high school boy and girl and their "puppy" love affair; the grandmother who is sarcastic; the shallow husband and wife who take advantage of the maiden sister, Lulu, and make a drudge of her; and lastly Lulu's lover who gives Lulu back her faith in herself. The play has a sad or happy ending. We used the happy ending.

Robert Young, well known movie actor, appeared in some forty plays given by the Pasadena Community Playhouse before he was "discovered" by the films.

HERE AND THERE

The best of the three prize winning original one-act plays selected in the Second Annual High School Playwriting Contest for Arizona will appear in a forthcoming issue of *The High School Thespian*. This event is being sponsored by the State Teachers College of Tempe, Arizona, under the direction of Prof. Beryl M. Simpson.

"We all think the new Thespian magazine should be awarded the Pulitzer Prize," Miss Grace Everst, director, Ellenville, New York, High School.

The January 9th issue of *The Presbyterian Tribune* (New York) carried a highly complimentary announcement regarding *The High School Thespian*. Our publication was rated as "excellent" for church groups of high school age.

Thespians of Postville (Iowa) High School are arranging booklets for all their monthly programs. In February, this group observed Drama Week by presenting two one-act plays: *Where But in America* and *Rich Man, Poor Man*.

In appreciation of her work in the interest of dramatics, Thespians of Troupe No. 172, Arkadelphia (Ark.) High School, recently elected their sponsor, Mrs. R. B. Thomas, as an honorary member of the society. She was presented with a Thespian pin and a gold card.

Under the direction of Mrs. E. Oscar Randolph, sponsor for Troupe No. 24 of Morgantown, N. C., High School, a Thespian Alumni Troupe was recently organized in that community. The group voted to have at least two regular meetings a year at which students who have gone away to school can hold reunions. At the first of these meetings, graduate Thespians gave interesting reports concerning dramatic activities at the colleges they are now attending. Miss Edna Frances Dawkins was elected Best Alumni Thespian for her outstanding work in the role of Dickens' "Bob Cratchet" at Meredith College in Raleigh, N. C.

Seventeen students were admitted to Thespian membership during the month of January at Webster Groves, Mo., High School. Mr. Eugene R. Wood directs all dramatic activities at this school.

An impressive ritual by candlelight was used in admitting eleven new students to Thespian membership at Knoxville, Tenn., High School. The ceremony was held on January 13, under the direction of O. E. Sams, Jr., director of dramatics. The intra-mural Thespian-sponsored play tournament was held on January 31.



A scene from *THE ENEMY* as given by Miss Betty Weter at East Moline, Illinois, High School.

The aims and purposes of The National Thespian Society were explained by Miss Mildred E. Murphy at the meeting of the Florida Speech Association, held early in January. Miss Murphy is president of the Association and Thespian Regional Director for the state of Florida. Several schools from that state are now organizing Thespian troupes.

Mr. James R. Burton, director of dramatics at Austin, Texas, Senior High School, is effecting a complete reorganization of his Thespian troupe. Mr. Burton is well known for his work in dramatics in the Lone Star state.

Thespian activities will again be resumed at Albemarle, N. C., High School as soon as local conditions permit. Miss Elizabeth Scarborough is in charge of dramatics.

The Goose Hangs High was presented on January 24, at DeVilbiss High School, Toldo, Ohio. Mrs. Carrie E. Whaley is in charge of dramatics and Thespian activities.

A better grade of Thespian Felt Letters is now obtainable from the National Office. There is, however, no increase in price.

Under the direction of Miss Rita Berong, nine students were admitted to membership at Etowah, Tenn., High School, early in January.

Full activities have been resumed by Troupe No. 130 of Seminole High School, Orlando, Fla. Miss May B. Maxwell is sponsoring Thespian activities.

Miss Madeleine Howard is now in charge of Troupe No. 40 at Cameron, W. Va., High School. Miss Howard is reorganizing the club.

Change of Address

Change of addresses should be reported to us at once. Please give both old and new addresses. If your subscription expires after June 1, 1936, the date of expiration appears on the magazine wrapper.

News About Directors

Miss Kathryn Groom has succeeded Miss Florus Ballif as sponsor for Troupe No. 296 of Downey, Idaho, High School.

Miss Jessie A. Green has succeeded Miss Rachel Adeline Wolf as Thespian sponsor at Central High School, Bellevue, Ohio.

Miss Gertrude Barr is now in charge of dramatics at New Hampton, Iowa, High School. Miss Margaret Wolff, former director, is now located at Iona, Iowa.

Miss Margaret L. Meyn of Postville, Iowa, High School has judged several contests in her state during the last two months. Miss Meyn has interested several schools in the organization of Thespian clubs.

Miss Orpha G. Pearsoll, Thespian sponsor, Trinity High School, River Forest, Ill., plans to attend the School of Speech at Northwestern University, during the coming summer.

Miss Hester H. Hinman has assumed charge of Thespian activities at Goshen, New York, High School.

Mr. Arthur M. McAnally has succeeded Miss Grace Jameson as director of dramatics and Thespian sponsor at Edinburg High School, Texas.

Miss Edith Harrison has succeeded Miss Dorothy Turnback as director of dramatics at Senior High School of Hazleton, Pa.

Miss Kathryn Rose Holliday is now in charge of dramatics and Thespian activities at Salisbury, Missouri, High School. Miss Holliday succeeds Mr. Harvey Hatcher.

Mrs. Ruth Bredendick succeeded Miss Ruth Dieckhoff as director of dramatics and Thespian Sponsor at Neenah, Wisconsin, High School. Miss Dieckhoff resigned early in February to accept a similar position at Southwest High School, Kansas City, Mo.

PRACTICAL SUGGESTIONS

FOR THE BUSY DIRECTOR

EDITED BY MARGARET L. MEYN

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THE HIGH SCHOOL THESPIAN

ON THE HIGH SCHOOL STAGE

Double Cast System Used for Junior Class Production at River Forest, Ill., High School

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One happy discovery of the new casting system is that it affords a better chance for more students to participate in dramatics. Of course, it is more difficult to stage a play under the double cast system, but the satisfaction derived from knowing that more students are given an opportunity to perform is sufficient reward for the extra work.

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A number of other dramatic presentations have been presented during the present year. An Armistice Day program included readings by Virginia Lee and Marie Quille, both members of the Thespian Club. In a Thanksgiving program several members of the dramatic club gave a play entitled *Grandma's Thanksgiving*. Marie Quille acted as assistant director for this work.

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Mrs. Spencer makes the following additional report concerning her work for this year: "I am not stressing three-act plays, but groups of three one-act plays

every six weeks. Our students are all working very loyally and eagerly to win enough honors to get a bid to the National Thespians. We have made of the latter a real influence, making the formal initiation very solemn and impressive. All of us memorize the whole ceremony."

The troupe has already sponsored several of these groups of plays. More details will be announced in a future issue of this magazine.

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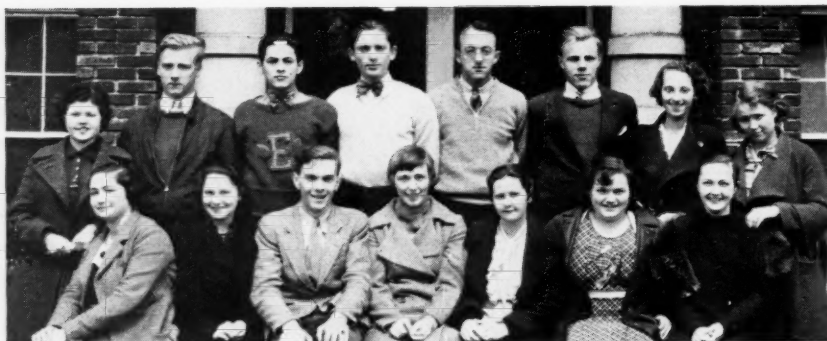
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Shirley Watts, Catherine Mae Fallon, and Patricia Callahan in a scene from *Peg O' My Heart* as produced by the Junior Class of Trinity High School, River Forest, Ill. Directed by Miss Orpha G. Pearsoll.



Troupe No. 235 of Ellenville, New York, High School.
Sponsored by Miss Grace Everst.

Officers for the troupe were elected at a meeting held in September at Mrs. Eddy's home. Officers for this year are Made-
don Taylor, president; Mary Austin, vice-president; Robert Brown, treasurer, and Charles Walker, secretary. The major part of the monthly meetings is being devoted to a study of various dialects. Meetings are held at the homes of Thespian members.

As a result of the money cleared in the production mentioned above, Thespians are beginning to make plans for the future. Besides having sufficient funds to initiate new members the club is beginning to make preparations for the presentation of a costume play next year. The Shakespearean play, *The Taming of the Shrew*, is being considered for this purpose.

Other plans for the remainder of this year include the staging of the Junior Class play, *Big Time*, presented on February 11; a contest one-act play, and the Senior Class play to be given during the month of May.

Huckleberry Finn Staged by Thespians at Stambaugh, Mich.

Love affairs, timorously portrayed, had their fling when members of the National Thespian Club of the Stambaugh, Michigan, High School presented the popular play, *Huckleberry Finn*, on January 15 and 16. As many as nineteen students were given an opportunity to participate in this production, a fact made possible by the use of the double cast system. Miss Helen Dunham, director of dramatics and Thespian sponsor, had charge of this play. Earl Hill was stage manager. Martin La Violette assisted in the production.

Hugo Autz made the following comments concerning this production in a local newspaper article:

"All in all, the play succeeded in bringing out the spirit of mischief and good fellowship that goes with all of Twain's work. Though each of the three acts remained in the same room, no member of the audience could truthfully say the room wasn't inviting. Players changed costumes often, another pleasing trend.

"Orval Bond, as the lovable, naughty Huck Finn, might have been the real Huck, right down to the bare feet which he carried along with him through the first two acts. Margaret Erickson took full advantage of her colored maid lines and gave them the punch they needed. William Ross as Tom Sawyer left his shyness of the first two acts go and came through with some nice bits in the climatic final episode.

"Eatle Dilesky was far from the deadly blocking quarterback of the gridiron as he proposed to Dorothy Patton but fitted into the role, newly grown mustache and all. Others taking part in the production and doing their share to entertain were Bernice Myefski, Marjorie Weeks, Veronica Sullivan, the gossipy deaconess, Jeanne Vassari and Leonard Holmes."

The Ninth Guest Given by Seniors at Ellenville (N. Y.) High School

The first important dramatic event for the present season at Ellenville, New York, High School was the presentation of the Senior Class play, *The Ninth Guest* by Owen Davis. This play was directed by Miss Grace Everst, director of dramatics and Thespian sponsor. Only one member of the cast was a Thespian, but the others became Thespians by virtue of their work in this play.

Following this event, the dramatic students turned their attention to the Duso Dramatic League, a local organization which has as its aim the promotion of friendly feeling in dramatics among three neighboring schools. The first play given before this group was Gertrude Jennings' *The Bathroom Door*, presented by the Ellenville students.

During Drama Week the second meeting of the league was held in Ellenville. *The Monkey's Paw*, a tragedy by W. W. Jacobs, was given by the Ellenville Thespians.

Plans for the future include the production of two evenings of one-act plays, the proceeds of which will be given to school organizations. Nine students were admitted to Thespian membership early in February.

Thespian Scholarship

A free vacation equivalent to \$300, includes board, room, and everything else excepting transportation to and from The Berkshire Theatre Workshop, Malden Bridge, N. Y., where weekly plays are produced in the Nell Gwyn Theatre before paid audiences; horseback, tennis, fencing, dancing, fundamentals in theatre and platform arts; months of July and August; to girls between the ages of sixteen and twenty-two who are members of The National Thespian Society.

CONTEST: For the best one-act play submitted, requiring thirty minutes to produce, the judges will award this free vacation.

REQUIREMENTS: Manuscripts must be typewritten, double space, with pages numbered. Contestants limited to one manuscript. Evidence of Thespian membership must be submitted in the form of a letter from the Troupe sponsor. No rejected manuscript returned unless accompanied by stamped, self-addressed envelope. Rights to winning play are to be assigned and belong to The Bishop-Lee School, 73 Mt. Vernon St., Boston, Mass., who are making this award. Contest closes June 1, 1936. Address letters of inquiry and entries to The Bishop-Lee School.

Thespian Wins North Carolina Playwriting Contest

Miss Sadie Mae Deal, member of Troupe No. 315 of Rocky Mount, North Carolina, High School, won this year's state-wide original playwriting contest with her play, *The Bridal Chamber*, a Florida folk tragedy. This is the second consecutive year in which Miss Deal has won this highly coveted honor. Mr. C. M. Edson, director of dramatics and Thespian sponsor, is responsible for supervising the work of several students who have written plays or engaged in directing.

Numerous productions have been presented during the past year at Rocky Mount High School. Early in the fall the Dramatic Class started the season with a three-act mystery-comedy, *Hold Everything*, which proved a huge success. Robert Scott, a student, wrote a one-act Christmas play which was presented by the class just before the holidays.

A year ago the class entered the production and original playwriting contest at Chapel Hill. Their entry, *The Grand Cham's Diamond*, won second place in the preliminary contest. Miss Deal's play, *The Word of a Huckins*, winner in the playwriting contest, was presented in Chapel Hill on March 28 as a guest performance.

Productions for the present year include two student-directed one-act plays, *Swamp Spirit* and *Not Quite Such a Goose*, and the dramatic class play, *Ghost Parade*, which drew a full house in spite of inclement weather. *Why the Chimes Rang* was given during the Christmas season.

Plays for the remainder of this season will include the production of a few student-directed plays, the senior class play, and a Shakespearean play. The school is also participating in the state one-act play contest with the drama, *Drums of Death*. Troupe officers for this year are Sadie Mae Deal, president; Nelle Speight, secretary, and Frances Daught-
ridge, treasurer. Other members of the troupe are Joyce Powell, A. W. House, Sol Fligel, Mary O. Ellington and Ruth Hart.

Cheney (Wash.) High School Has Numerous Dramatic Projects

A new interest in dramatics has been created under the sponsorship of Miss Eloise Neilson, director of dramatics and sponsor for Troupe No. 267, at Cheney, Washington, High School. One of the recent major productions for this school was the Junior class play, *New Fires*, in which several Thespians had leading roles. Six weeks were spent in the preparation of this play. The production was a complete success dramatically and a moderate success financially.

Another major histrionic project for this season is the production of a group of one-act plays. These plays will be staged for the purpose of augmenting a virtually depleted treasury and keeping the dramatic clubs busy until the all-school play, scheduled for production on May Day.

Thespian activities include several projects of a social nature. Late in November, the members of the club motored to Spokane to attend Miss Elizabeth Mae Cronan's production of Paul Claudel's religious play, *The Tidings Brought to Mary*. This play was a beautiful and unforgettable prelude to the Christmas season. Thespians carefully observed details of stage and lighting effects, groupings, costuming, etc., for discussion later. Particularly valuable was the fact that this play portrayed the French peasants of the twelfth century, a period important in the development of the drama but one rather difficult for students to visualize.

Other activities of this season included a tour of the Fox Theater in Spokane, and the sponsoring of a joint meeting with other Thespian troupes from the state of Washington. Ten Thespians comprise the troupe at present; others are to be admitted in the near future.

Advertising Plan Suggested by Indiana Troupe Used Successfully at Florence, Colo.

The importance of exchanging suggestions among Thespian troupes is clearly shown in the case of a recent production at Florence, Colorado. The play for this occasion was *The Family Upstairs*, a three-act comedy presented under the sponsorship of the Thespians of Florence High School. Miss Augusta Kimpton, director of dramatics, writes as follows:

"In advertising our play we followed the plan used by Troupe No. 225 of Cannelton, Indiana, in advertising *Huckleberry Finn*. We say thanks to Mr. Mitchner. The plan worked very well for us, too." Mr. Mitchner is sponsor for the Cannelton troupe and his article on how the above play was advertised appeared in our September-October number.

The cast for *The Family Upstairs* included the following Thespians: Nelson Moorhead, Tess Brown, Charles Conrado, Marguerite Campion, Clinton Edwards, Catheryne Fox, and Margie Davis. Joyce Berardi, a freshman, and Billy Gill, a sophomore, also took part in the play. Thespian members at Florence are limited to students of the Junior and Senior classes.

The inter-class one-act play contest was sponsored by the troupe on December 19 and 20. This is the third year in which this contest has been sponsored and it is rapidly becoming a traditional activity. The plays were directed by Sam Stoddard, Kathleen Munson, Charles Conrado, and Nelson Moorhead. The Junior play, *The Red Lamp*, directed by Miss Munson, won first place. The Senior play, *Minerva Sets The Stage*, directed by Mr. Stoddard, won second place. Eileen Jennings and Bill Zontine received first honors for the best actress and actor respectively.

A three-act play, *A Ready Made Family*, was presented by the Debate Club and directed by Miss Eleanor Uhrlaub, an alumni Thespian. This is the second occasion in which a student has directed a full evening play. This school has many reasons to be proud of its Thespian directors.

Other productions for this year include the Junior and Senior Class plays. Miss Kimpton was recently appointed Regional Director for the state of Colorado.

Ripley (W. Va.) High School Has Highly Successful Record in Dramatics

Twelve major productions, ten operettas, and over a dozen one-act plays comprise the highly successful record in dramatics for Ripley, W. Va., High School, which recently organized Troupe No. 312 under the sponsorship of Mrs. Margaret Lambie and Principal Stuart P. Armstrong.

Among successful productions given by this school in the past year were: *Green Stockings*, *Clarence*, *Grumpy*, *Once There Was a Princess*, and *The Whole Town's Talking*. Last year the Speech Class of the school gave an enormously popular performance of the Katharine Cornell acting-version of *Little Women*. The Senior Class play was Noel Coward's *I'll Leave It to You*.

Operettas which have been given include: *Miss Cherryblossom*, *The Belle of Barcelona*, *Purple Towers*, *Tulip Time*, *The Lucky Jade*, *In the Garden of the Shah*, *Daniel Boone*, *Rose of the Danube*, and *Green Cheese*. Two original operettas written by faculty members, *Gypsy Moon* and *The Scarlet Shawl*, have proved the greatest financial successes.

One-act plays produced recently include: *It Took a Woman*, *Two Gentlemen on a*



Troupe No. 28 of Florence, Colorado, High School. Sponsored by Miss Augusta J. Kimpton, Thespian Regional Director for State of Colorado.

Bench, *Violet Moves In*, *Wienies on Wednesday*, *Not Quite Such a Goose*, *Sauce for the Gosslings*, *The Ghost Hunters*, *Three's a Crowd*, *Sparkin'*, *The Trysting Place*, and *The Ghost Story*.

Productions for this year opened with the popular play, *Skidding*. This was followed by *Drums of Death*, the first mystery play given by this school in several years. The Little Theatre Club gave *Tons of Money*. The January play, *The Black Flamingo*, was successful both financially and artistically. *Sun-Up* was given in March. Two other major entertainments are planned for the remainder of this season.

Affiliation with the National Thespian Society was motivated by the fact that Ripley High School won the Jackson County One-Act Play Contest last year with the play, *One Fine Day*. Betty McGrew, new troupe president, was selected as the best actress in the country.

Eleven Thespians comprise the charter roll. They are: Claude Casto, Velma Casto, Zula Mae Casto, Junior Cottrill, Elizabeth Faber, Cleek Fisher, Flao Litton, Betty McGrew, Ruth Miller, Glen Skeen, and Oreta Staats, Mrs. Elizabeth McGrew and Elbert Goodwin, faculty members, are also interested in fostering dramatics. VELMA CASTO, Secretary.

Thespians of New Kensington (Pa.) High School Enjoy Active Dramatic Season

The educational value as well as the popularity of dramatics is easily shown in the many varied activities which Thespians of the New Kensington, Pennsylvania, have sponsored during this season. Under the capable supervision of Miss Ida Mae Fiscus, director of dramatics and Thespian sponsor, students interested in dramatics have had several opportunities to participate in programs of a worth while nature.

Early in October, members of both the Dramatic Club and the Thespian troupe held an afternoon dance. Several committees composed of members of the junior and senior classes were chosen to supervise this happy event. Funds realized from events of this kind are used for Thespian initiations.

Somebody's Crazy was the first of a series of original skits given at Thespian meetings. This was a hilarious comedy written by Gabriel O'Fiesh and Edwin Hart, two members of the club. The main event of the evening, however, was the production of Tarkington's play, *The Trysting Place*, acted by Thespians. A reading entitled *Betty at the Baseball Game* was given by Regina Shipman.

On November 12, Mrs. H. B. Weaver, a well-known speaker and reader and former teacher of public speaking at Bucknell University, gave a splendid interpretation of the play, *Dust of the Road*. Mrs. Weaver's portrayals of the various characters were extremely well-done. Her listeners were highly pleased.

On November 25, members of the Thespian club gave two one-act plays at a Safety Meeting sponsored by the Aluminum Company of America. The plays for this occasion were *Green Lights* and *Silver Shoes*. Two other plays, *Alice Blue Gown* and *If Men Played Bridge as Women Do*, were given at the Dramatic Club meeting on November 26.

Late in January, a number of other dramatic activities were sponsored by members of the Dramatic Club and the Thespian Club. *Two Crooks and a Lady* was given by the Thespians. On January 22, eight students were initiated into the Thespian Club. Principal Weaver, as honorary member of the National Thespians, administered the oath of membership.

Here Comes Charlie was produced on February 25. Thespians were in charge of this successful production.

One-Act Plays Presented by DeVilbiss High School of Toledo, Ohio

A program of three one-act plays was presented by the Oral Expression Class and Play Shop of the DeVilbiss High School, Toledo, Ohio, on November 8. The plays given included a fantasy, *The Knave of Hearts*, by Louise Saunders; a tragedy, *The Monkey's Paw*, by W. W. Jacobs; and a comedy, *A Wedding*, by John Kirkpatrick.

Mrs. Carrie E. Whaley, director of dramatics and Thespian sponsor was ably assisted by a number of students. The production staff included Abner Martin, business; Art Ulmer, Jr., John Webb, stage; Jeannette Drake, property; Betty Barefoot and Patricia Smith, publicity; Betty Lehman, make-up; Louise Rowan, wardrobe; Louis Crandall, house manager; Bob Schlagheck, electrician; George Banta, George Hopfield and Robert Olney, construction; and Betty Sheets, stage design. A number of students had parts in the three plays.

Thespians of Jeannette (Pa.) High School Supervise Activities of Dramatic Club

An important duty of Troupe No. 304 of Jeannette, Pennsylvania, high school is that of supervising all activities of the Grex Club, the school's regular dramatic club. Miss Margaret Dickroeger is in charge of all dramatic work.

Members of the Grex Club meet on the fourth Wednesday of each month. Meetings are held during the regular activity period. The period is devoted to practical exercises in pronunciation and enunciation, reports on recent stage plays and short sketches from the lives of famous actors and actresses. Two weeks after each regular meeting a one-act play is given at a special meeting held after school. These plays are attended by members who act as critics.

The program committee, early in the year, made yearbooks for the club members. These booklets contained the names of the various committees, programs for the entire year, and other announcements of interest to all. The acting hints suggested by Troupe No. 198 of Paris, Tennessee, in the September-October issue of *The High School Thespian*, were used in compiling the booklet.



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On November 21, the Grex Club, including members and friends, attended a production of *The Great Waltz* staged at the Nixon Theater in Pittsburgh. Two similar theatre parties were held last year, thus giving students an opportunity to see professional players.

On December 12 the Grex Club presented *The Mummy and Mumps*, a farce in three acts, to a very appreciative audience. As a result of this production several students became eligible for Thespian membership.

The Thespian initiation and banquet was held on February 5. A very attractive program was prepared for this occasion. Dorothy Helzel acted as toastmaster. Betty L. Best spoke on "The Professional Actor." Others who participated in the program were Sam Whiteman, Marian Adler, Earl Roberts, M. Arena, F. Shresk, R. Helzel, B. Breinig and M. Orr.

Plans for the near future include the sponsoring of an Inter-Class One-Act Play contest. All classes will participate. The winning play will be awarded a prize. After this event the club members plan to set aside an evening for exhibiting their talents to their friends and relatives by presenting several one-act plays.

BETTY SHUSTER, Sec'y Grex Club.

R. U. R. Major Production for Thespians of Hazelton (Pa.) High School

Karel Capek's satiric melodrama, *R. U. R.* was presented as the major production of the year by the Thespians of Troupe No. 257 of the Senior High School of Hazelton, Pennsylvania. This successful production was staged on March 20, under the direction of Miss Edith Harrison, director of dramatics and Thespian sponsor at this school.

Of special interest to all directors is the plan used by Miss Harrison and her students in advertising this play. A contest was held for the best and most novel advertisement scheme. Some of the advertising stunts projected to bring *R. U. R.* favorably before the public, besides the usual poster and newspaper campaign were: a parade of Thespians dressed as robots with revolutionary placards, the same costumed robots visiting the Junior High School assemblies with letters that spelled the name of the play, a miniature stage exhibit showing a scene from the play with puppets representing the actors placed in the window of a store downtown, a radio broadcast featuring the robot revolution, and handbills mimeographed by the Commercial Department and distributed throughout the schools and in the residential sections by Thespians.

Troupe 257 of the National Thespians opened this year under a new director, Miss Edith Harrison, with only seven members. Since no new members were eligible, their first step was to organize a group of apprentice Thespians known as the Playmakers. This they did by inviting all interested students to present a scene from a good play as a tryout. After the tryout, a group of thirty or forty students were selected to found the Playmakers organization. These two organizations function as one, with the Thespians acting as the officers and governing board. On April 24th, the Thespian will admit new members who have qualified to become National Thespians. This day will be observed by the wearing of the Thespian colors, by the presentation of a one-act play in assembly, and by the formal initiation ceremony at the meeting after school.

The troupe this year is studying modern American drama. This study includes the presentation of one playwright at each meeting, a discussion of his life and the production of one of his plays as a "forum" production. A forum play is one that is presented for study in a Thespian meeting, with discussion of the play afterwards by the mem-

bers of the club. Thespians are encouraged to bring their friends to these meetings, and the faculty of the school is invited to attend. Since their organization a short time ago, the Thespian and Playmaker group have presented Kelly's *Finders-Keepers* and Tarkington's *Beauty and the Jacobin*. The plays are all handled by student coaches, with the director supervising two or more of the rehearsals. Make-up, costuming, staging and properties are handled by student committees.

Other activities for the present year have included a special course in make-up, held after school hours and comprising both theory and practice, and work in the "Radio Guild," a club open to both Thespians and members of the public speaking classes. Through this club a number of one-act plays have been presented over the local station WAZL.

Dramatic Class of Wichita (Kans.) High School East Sponsors Numerous Activities During Season

Dramatic activities for the Wichita, Kansas, High School East, began this year with the presentation of *The Christmas Story*, a series of readings and tableaux adapted from Ben Hur and arranged by Jane Taylor Miller. Since the class work of the seniors during the first semester centers around the production phase—stage sets, costumes, lights, make-up—it was felt that this pageant was a fitting climax to the work. Six students were selected as readers and the tableaux consisted of *The Three Wise Men on the Desert*; *Joseph and Mary, a Judean Family, Peddlers, Beggars, and the Innkeeper in the Courtyard of the Inn*; *the Shepherds, Gabriel, and the Angels on the Hillside*; *King Herod, the Chief Priest, and members of the Lesser Sanhedrim in the Court Room*; *the Three Wise Men Before King Herod in the Throne Room*; *the Holy Family, the Judean Family, the Three Wise Men, the Shepherds, and the Angels in the Stable*. Pipe organ music was played softly during the readings and a quartet from members of the faculty sang Christmas hymns during the tableaux. The lighting was done from the towers which made the entire settings very effective. While the more elaborate costumes of the kings were rented, others were made by the students, as were the beards for the 25 members of the Lesser Sanhedrim. Instead of the usual "bath-robe" costumes for the Shepherds, skins were used as is suggested in the reading.

It has been a custom for several years to present the Christmas program free from any admission price. This year the pageant was given for a morning assembly for the entire student body and guests as a part of the Visiting days program sponsored by the Parent-Teacher Association.

As a project for class work students are asked to prepare notebooks with clippings, pictures, write-ups of plays read or seen. This year it was suggested that those who wished might substitute the building of miniature stages. Eleven very good-looking stages were brought in. Several were of special interest because of the various sets and lighting plans. One was provided with a revolving stage. Students were asked to write-up their experiences in the constructing—giving time required to build, cost, fun, difficulties, etc.

Dramatics classwork is offered to juniors twice a week and to seniors three times a week. The six one-act plays by the juniors and the two three-act plays by the seniors are a part of the program on the activity ticket. The senior class play is sponsored by members of the entire senior class complimentary to their parents and friends. Members of the class each pay a fee of 25 cents and in turn receive five tickets. In this manner expenses are taken care of, parents and friends are guests, all members of the class feel that they have had a part in the senior play even though it is presented by members of the senior dramatics class.

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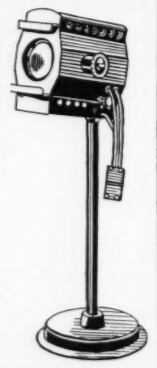
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A scene from *GUN-SHY*, Senior Class play, 1935, for Harbor High School, Ashtabula, Ohio. Directed by Mr. Charles R. Orr.

Dixon Players of New London, Wisconsin, Organize Troupe After Attending Thespian Programs

As a result of being the guests of Troupe No. 103, of Neenah, Wisconsin, High School, the Dixon Players of the Washington High School, New London, have organized a similar club at their own school. On their first trip to Neenah, the Players saw the Thespian production of *The Wizard of Oz*. This was followed by an invitation to attend one of the regular Thespians' meeting. So impressed were these students with the work done at Neenah, that they petitioned, soon after, for membership in the National Thespian Society. Mr. H. H. Brockhaus is in charge of dramatics and now sponsor for the new Thespian club.

Formal installation exercises for Troupe No. 119 were held on February 19. Mr. Brockhaus conducted the installation. Mr. H. H. Helms, superintendent of schools, spoke to the newly formed Thespian club. The following students comprise the charter roll: Carolyn Calef, Dorice Ziemer, Margaret Ann King, Marilyn Litts, David Klatt, Rudd Meiklejohn, Bryle Mae Jeffers, Roland Rosenberger, Ray Wau-shesock, Blanche Irvin, Martin O'Brien, Robert O'Brien, Harold Herres, Peggie Spurr.

A number of plays and dramatic projects are to be presented at this school under the sponsorship of Mr. Brockhaus and the Dixon Players. The program for this year includes the production of a three-act mystery by the Players, the Senior Class play, the writing and staging of an original graduation program, the presentation of Graham's play, *Call It a Day*, by the dramatics class, and the staging of a one-act play contest. For the latter project, sponsored and directed by the Dixon Players, each of the four classes in school will produce a play to be used for an assembly program. A prize will be awarded to the winners. The following plays will be used: *Apostrophe in Modern Dress*, *It Pays to Be a Poffle*, *A Weakness for Nurses*, and *The Inner Urge*. Plays already given this year include *Say It With Flowers*, given as an all-school comedy, and *Whitethorn at Yule*, staged by the Dramatics Class.

The program for last year was equally as impressive. For the all-school comedy, *Dollars to Doughnuts* was given. *Your Money or Your Wife*, by Glenn Hughes, was produced as the Senior Class play. An original graduation pageant entitled *The Rise of Secondary Education* was written and produced by the Senior English Class. The Dixon Players' Club was organized, and under the sponsorship of this group a one-act play, *Cabbages*, was staged. The Dixon Players are looking forward to greater accomplishments now that the school is a member of the National Thespian Society.

Gun Shy and *Wappin' Wharf* Staged by Ashtabula, Ohio, Harbor High School

Two recent productions given by the Ashtabula, Ohio, Harbor High School are *Gun Shy*, given by the Senior Class of 1935, and *Wappin' Wharf*, a frightful comedy of pirates successfully presented by the Dramatic Club. Both of these plays were directed by Mr. C. R. Orr, director of dramatics and sponsor for Troupe No. 163.

The first of these plays, *Gun Shy*, afforded an opportunity for a great deal of amusement. The costumes and scenery were very effective. The part of the big game hunter was taken by Tauno Lintala. Others who took part in the play were Jane Henry, Raymond Brown, Hildur Fager, and Robert Kuivinen, all members of the Dramatic Club.

For the production of *Wappin' Wharf* there was splendid co-operation from every one connected with the play. The costumes were typical of the brightness and most striking of pirate regalia. They were made by the sewing department. The scene painting and costume dyeing were done by the art classes. The construction of all scenery was in charge of the Manual Arts department. Tickets and clever programs were printed by the Advanced Printing department. Frank Saarinen, a member of the Dramatic Club, made the special articles for the play such as the wooden legs, hooked arm, and the swords and cutlasses. This play was highly successful in every respect.

Thespian Troupes from State of Washington Hold Joint Banquet in Spokane

A triangular banquet in which Thespians from Central Valley High School, West Valley High School, and Cheney High School participated, was given on Friday evening, January 10, in the gold room of the Desert Hotel in Spokane, Wash. The Thespians from Central Valley High School, with Miss Lotta June Miller, assistant National Thespian director, as sponsor, had charge of the banquet this year.

Leonard Beardsley, acting as toastmaster, did a nice piece of work by stimulating everyone present to action concerning Thespian activities for the state. The event was so enthusiastically enjoyed by all that plans are being made to hold the banquet annually.

In the center of the huge "T" shaped table was a large golden "T" with "National Thespian" inscribed in blue on each side. Radiating from the "T" were blue streamers which extended to the three ends of the table. Down

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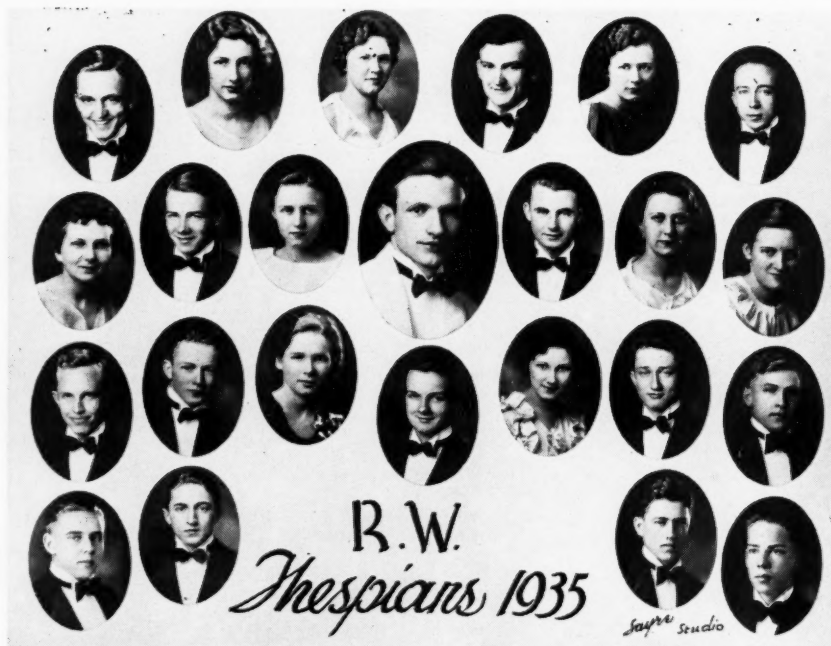
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Thespian Troupe No. 181, Roosevelt-Wilson High School, Clarksburg, W. Va. Sponsored by Mr. A. Argyle Knight (center), Thespian Regional Director for West Virginia.

the center of the tables were tall blue tapers in gold candleholders. Thespians from Central and West Valley High Schools had charge of the table decorations. Cheney High School made attractive blue and gold place cards with the Thespian symbol on each.

The program included speeches by the presidents of the three troupes. Werner Rosenquist represented Central Valley; Rodney Alexander, West Valley; and Shirley Stronach, Cheney High School. Carol Polwarth sang a group of popular songs and Curtis Butler (West Valley) presented a reading. Helen Mewhirter of Cheney also gave a reading. Central Valley presented a one-act play in jazz time, directed by Viola Beal. Thespian sponsors for the three schools were present. They are: Miss Eliose Neilson of Cheney; Miss Miller of Central Valley, and Mr. R. N. Doud of West Valley.

High School of Clay Center, Kansas,
Presents Successful Performance
After One-Week Rehearsal

What may be regarded as a unique record for the preparation of a major play is the plan used by the Clay County Community High School of Clay Center, Kansas, in rehearsing and staging the comedy, *Tons of Money*, which was produced on November 26 as the 1937 Class play. This plan is described as follows by Miss Ruth A. Stout, director of dramatics and sponsor for the recently organized Troupe No. 314 of the National Thespians:

"According to the customary plan in this school, the coach and entire staff were excused from classes for one week and the play was put on with just one week's intensive work. This would seem not to be as advantageous to the members of the cast as far as the value to be received from participating in the play, but seems to be the only plan that has been found satisfactory in this community. None of the students had participated in any public performance before, but the remarks of the audience made them feel that the final product was a finished one.

"For the first time in the history of C. C. C. H. S. productions, complete scenery was used, instead of the usual curtains plus window and door frames. The oral English classes had as

their project the construction of the scenery. Those who took special pride in its construction were thrilled to hear the gasp which came from the audience as the curtain opened for the first time. In spite of the fact that the advertisement had announced special scenery, the audience had not anticipated the complete effect. One member of the cast achieved great success in constructing a grandfather clock, and boys worked out a plan whereby the pendulum was made to swing back and forth, by means of a metronome, which also provided the tick, and fortunately, ran through the whole of each act. Nine members of the Junior class, in addition to the cast, were used in the various capacities of student directors, prompters, stage and business managers, etc.

"The play and cast were unusual in that no one got the least tired of the play, and all members were so enthused and so much enjoyed giving the performance itself, that they wished they might start on a new play the next week."

600 High Schools Participate in Texas
State One-Act Play Contest

According to Morton Brown, director of dramatics for the Texas Interscholastic League, about 600 high schools of the Lone Star state are participating in this year's one-act play contest, one of the numerous contests which the league sponsors in the state. This enrollment is an increase of 100 schools over last year's. This is also the tenth birthday of the contest.

Mr. Brown makes the following observation with respect to this event, the finals of which are held in Hogg Auditorium, at the University of Texas, Austin:

"Contestants literally represent the four corners of the state, from Mission to Pampa, from El Paso to Beaumont, with every section in between liberally represented. It is noteworthy that the schools from smaller towns seem to have no trouble in holding their own, last year Mission winning first place with Georgetown runner-up."

Our readers will recall that first honors in this state-wide contest for last year were awarded to Thespian Troupe No. 85 of Mission, Texas, High School. Mr. Arthur Hayes directed the winning play, *Sparkin'*.

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The Northwestern Press

2200 Park Ave.

Minneapolis, Minnesota

Mention The High School Thespian

MARCH—APRIL, 1936

Banquet Climaxes Numerous Thespian Activities at Sterling (Colo.) High School

As a result of numerous dramatic activities sponsored during the first semester at Logan County High School, Sterling Colorado, members of Troupe No. 87 held on February 10 a banquet in the school cafeteria for both active and graduate Thespians. Mr. William Markward, a graduate of the University of Wisconsin and now director of dramatics and sponsor for Troupe 87, had charge of this occasion.

Tables for the banquet were formed in a semi-circle, and opposite these, the stage managers had constructed a temporary stage equipped with candle footlights. During the banquet new members of the club entertained the old ones with impromptu farces, melodramas, fantasies, and tragedies. Another interesting feature of the evening was the place cards. Each was an original pen-and-ink sketch of some figure from dramatic literature. After the banquet, formal initiation of eight students took place at the home of one of the club members. New students added to Thespian membership were Jennie Morison, Jo Morison, Jane Ellen McConley, Regina Schnitzer, Geraldine Skinner, Rosalie Speltz, Doreen Kennedy, and Charles Rife.

The first major production of the year was DeForest's dramatization of *Little Women*, presented to the largest audience a Sterling play has had for a number of years. On January 10, the Thespians gave as their annual play Charles Quimby Burdette's *New Fires*. Miss Louise Hagan, school librarian, considered the latter play the most wholesome play she had ever seen.

A number of one-act plays have also been presented for chapel programs. Of these the most artistic was the Quintero Brothers' *Sunny Morning*, and the one most enjoyed by the student body, *Rich Man, Poor Man*. The senior class has chosen *Skidding* to be presented on April 3.

Students Direct Plays at South High School, Lima, Ohio

Three student-directed one-act plays have been presented this year at South High School, Lima, Ohio, under the supervision of Miss Thelma Glassford, director of dramatics and sponsor for the recently-organized Thespian Troupe No. 317.

Phyllis Lee directed *Romance Is a Racket* with Jerry Humes, Vernon Patterson, Catherine Settlemire, Mabel Hill, Alice Sauer, Ronald Bitler and Joan Nesbitt in the cast. Margaret Mulbarger directed *Numbers*, and Juanita Newland, Pauline Green and Marjory Dawson portrayed the three characters. *Confessions* was directed by Jerry Humes with Carl Evans and Winifred Hodde.

At an open meeting on February 12th Mr. George Maxfield, faculty stage manager, explained how various lighting effects are achieved—and at another meeting in March, Miss Marie Bowlus, senior class dramatic coach, read a one-act play. Plans have also been made for a make-up demonstration, sponsored by the troupe, for the benefit of the school dramatic club and for an elaborate ceremony when the new members of the troupe are initiated.

Among the plays in which Thespians have had important roles are *Tiger House*, *Growing Pains*, and the operetta, *The Ghost of Lollypop Bay*.

The troupe officers for 1936 are president, Donald Brown; secretary-treasurer, Phyllis Lee; and Grant Neds, reporter. Miss Glassford has planned a number of worth-while projects for the remainder of this school year.

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5 m, 6 w. Royalty \$15

YOUR MONEY OR YOUR WIFE
7 m, 5 w, 4 Extras. Royalty \$15

BELIEVE IT OR NOT
6 m, 6 w. Royalty \$15

THIS THING CALLED HAPPINESS
by Mable Conklin Allyn
Royalty \$15

THE SOUL OF ANN RUTLEDGE
by Bernie Babcock
Royalty \$15

THE MYSTERY OF HADLEY MANOR by Helen Hines and Mary Finnigan
Royalty \$15

THE CHINESE CHEST by Edna Higgins Strachan
Royalty \$10

FLAMMULE by Jan Isbelle Fortune
Royalty \$10

Note: Royalty is reduced to half for second performance

ONE ACT CONTEST PLAYS:

MURDER IN THE TOWN PLAYERS by Helen Hines

JUST TILL MORNING by Thomas Langan

SHEEP by Ellen Irwin Winter

I AM A JEW by Samuel R. Davenport

THE TREE by James Alden Barber
AND SENDETH RAIN by Percy N. Jacobson

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Mention The High School Thespian

Directory of Senior Class Plays

A number of our readers have requested that we publish a directory of plays suitable for production by senior classes. Accordingly, we have asked for a list of as many as twelve choice plays from each of a number of leading publishers. Their selections are given below.

We should like to add, however, that it is extremely difficult to com-

pile a list of plays which meet all the many requirements of the many thousands of senior classes. Then, too, there are many other plays which are better suited to the needs of many particular groups. Our directory is far from exhausting the list of plays senior classes will find satisfactory.

IVAN BLOOM HARDIN COMPANY 3806 Cottage Grove Avenue, Des Moines, Iowa

Title and Author	Royalty	Type*	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
Black Cat By Robert St. Clair.....	\$25.00	M	3	1	5	5	Yes
Maybe It's a Murder By Josephine Bacon.....	25.00	MC	3	1	5	6	No
Remember You're a Lady By Wilbur Braun.....	10.00	C	3	1	4	6	No
Romantic by Request By Ahlene Fitch.....	25.00	C	3	1	4	5	Yes

FREDERICK B. INGRAM PRODUCTIONS, INC. Gansert Building, Rock Island, Ill.

Title and Author	Royalty	Type*	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
Dollars to Doughnuts By Glenn Hughes.....	\$15.00	F	3	1	5	5	No
Believe It Or Not By Glenn Hughes.....	15.00	F	3	1	6	6	No
Mystery of Hadley Manor By Mary Finnigan and Helen Hines.....	15.00	MC	3	1	6	4	No
The Chinese Chest By Edna Higgins Strachan.....	10.00	MC	3	1	6	4	No
Early Mourning By Tom Taggart.....	10.00	F	3	1	8	6	No
The Soul of Ann Rutledge By Mrs. Bernie Babcock.....	15.00	D	6	1	10	9	No
This Thing Called Happiness By Mabel Conklin Allyn.....	15.00	CD	3	1	5	6	No
Your Money or Your Wife By Glenn Hughes.....	15.00	F	3	1	7	5	4
Say It With Flowers By Glenn Hughes.....	15.00	F	3	1	5	6	No
Lucky Dollars By M. S. Corbett.....	10.00	C	3	1	5	5	No
Room and Board By George Savage.....	15.00	C	3	1	5	6	No
Marrying Martin By Olive White Garvey.....	None	C	3	1	3	7	No

BANNER PLAY BUREAU, INC. 111 Ellis Street, San Francisco, Calif.

Title and Author	Royalty	Type*	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
Children of the Northern Lights By Mary S. Reukema.....	\$25.00	RC	3	1	7	12	Yes
Ghosts at Midnight By Vic Connors.....	None	M	3	1	5	3	No
Believe It Or Not By Charles C. Dobie.....	25.00	C	3	1	6	8	No
The Sky Train By Paul Cruger.....	25.00	M	3	1	8	4	No
They'll Do It Every Time By Charles George.....	None	C	3	1	4	7	Yes
Green Dragon Emerald By Lucy A. Cuddy.....	25.00	M	3	1	7	5	No
Loves in Lavender By Edouard Peltret.....	10.00	C	3	1	5	7	No
Stray Cats By Leslie H. Carter.....	25.00	FC	3	1	5	4	No
Delinquents By Katherine B. Miller.....	25.00	D	4	2	8	4	No
Let's Be Somebody By Alice Pieratt.....	10.00	C	3	1	4	5	No
The Laughing Guest By Cook & Bush.....	10.00	FM	3	1	6	4	No
Truth by Strategy By Mildred Drummond.....	10.00	C	3	1	13	6	No

ELDRIDGE ENTERTAINMENT HOUSE, INC.† Franklin, Ohio

Title and Author	Royalty	Type*	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
Bachelor House By Priscilla Wayne Sprague.....	\$10.00	C	3	1	5	5	No
Big Business By Wilbur Braun.....	5.00	C	3	1	4	7	No
Cyclone Sally By Eugene G. Hafer.....	5.00	CD	3	1	4	5	No
Forever True By Priscilla Wayne Sprague.....	5.00	D	3	1	4	4	No
The Gentleman from Hong Kong By Clark Willard.....	10.00	MC	3	1	5	5	No
The Happy Vagabond By Chas. George.....	10.00	CD	3	1	6	6	No
Introducin' Susan By Jay Tobias.....	5.00	F	3	1	7	5	No
Little Miss Tatters By Eugene G. Hafer.....	5.00	CD	3	1	5	6	No
Missing, One Pair! By Katherine Kavanaugh.....	5.00	C	3	1	7	7	No
Red Hot Peppers By Reby Edmond.....	5.00	F	3	1	5	5	No

†Where two royalties are quoted, the higher applies to a performance where admission is charged, and the lower royalty to a performance where no admission is charged. Rates for contest and tournament used on these plays will be quoted on request.

*C = Comedy; D = Drama or serious play; F = Farce; M = Melodrama; T = Tragedy; R = Romance; Fant. = Fantasy; My. = Mystery.

LONGMANS, GREEN AND COMPANY 114 Fifth Avenue, New York, N. Y.

Title and Author	Royalty	Type	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
Bridal Chorus By Roberta Winter.....	\$25.00	C	3	1	0	8	6
Strangers at Home By Charles Divine.....	25.00	D	3	1	0	8	9
The Poor Simp By Zella Covington.....	25.00	F	3	2	0	9	7
Digging Up the Dirt By Bert Norton.....	10.00	F	3	1	0	6	5
Call of the Banshee By Hepenstall & Cullinan.....	25.00	M	3	1	0	8	7
The Inner Circle By Marion Harvey.....	15.00	M	3	1	0	8	4
Watch Your Step By Savage & Peltret.....	10.00	M	3	1	0	5	4
Whole Town's Talking By Emerson & Loos.....	25.00	F	3	1	0	5	7
Square Crooks By James P. Judge.....	25.00	MF	3	1	0	6	5
Second Childhood By Covington & Simonson.....	25.00	F	3	1	0	6	6
Pay As You Enter By Charles George.....	10.00	F	3	1	0	7	7
The Millionaire By Juliet Wilbur Tompkins.....	25.00	C	3	1	0	4	5
Icebound By Owen Davis.....	25.00	D	3	1	0	5	6
Sun-Up By Lula Vollmer.....	25.00	D	3	1	0	7	2
The Enemy By Channing Pollock.....	25.00	D	3	1	0	7	3

ROW, PETERSON AND COMPANY 1911 Ridge Avenue, Evanston, Ill.

Title and Author	Royalty	Type	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
American, Very Early By Johns & Lackaye, Jr.....	\$15.00	C	3	1	9	10	Yes
Big Time By Allen A. Adams.....	Per.	C	3	1	11	9	Yes
Shirt Sleeves By C. Q. Burdette.....	Per.	C	3	1	7	9	Yes
New Fires By C. Q. Burdette.....	Per.	C	3	1	6	9	Yes
Remember the Day By P. Higley & P. Dunning.....	Per.	C	3	4	12	12	Yes
The Wooden Slipper By Samson Raphaelson.....	Per.	C	3	2	9	8	No
Heart Trouble By Howard Chenery.....	Per.	C	3	1	5	5	No
Once in a Lifetime By C. Q. Burdette.....	Per.	RC	3	1	2	6	7
As the Clock Strikes By Elizabeth Armstrong.....	Per.	M	3	1	6	3	No
The Eyes of Taloc By A. E. Peterson.....	Per.	M	3	1	7	5	No
Boston Blues By E. L. Perrine.....	Per.	C	3	1	8	6	No
The King Rides By By Lee Owen Snook.....	Per.	RM	3	1	6	6	Yes

SAMUEL FRENCH

25 West 45th Street, New York, N. Y.

Title and Author	Royalty	Type	No. of Acts	No. of Sets	Actors	Possible	Costume
			In.	Ex.	M.	W.	Extras
Three Cornered Moon By Gertrude Tonkonogy.....	\$25.00	C	3	1	5	4	No
The Bishop Misbehaves By Frederick Jackson.....	25.00	C	3	2	7	3	No
Skidding By Aurania Rouverol.....	25.00	C	3	1	5	5	No
Broken Dishes By Martin Flavin.....	25.00	C	3	1	6	4	No
The Bat By Mary Roberts Rinehart and Avery Hopwood.....	25.00	M	3	2	7	3	No
Out of the Night By Harold Hutchinson and Margery Williams.....	25.00	M	3	1	7	3	No
Invitation to a Murder By Rufus King.....	25.00	M	3	1	8	3	No
Whistling in the Dark By Laurence Gross and Edward Childs Carpenter.....	35.00	M	3	1	10	2	No
Growing Pains By Aurania Rouverol.....	25.00	C	3	1	8	10	20
The Gray Wraith By H. M. Sutherland and Glenn Kiser.....	*None	M	3	1	7	2	No
Call Me Mike By T. Taggart & J. Reach.....	*None	C	3	1	6	6	No
Big Hearted Herbert By Sophie Kerr and Anna Steese Richardson.....	25.00	C	3	1	7	6	No

*Those plays marked no royalty on this list are from our Budget List; they may be performed without royalty provided one book is purchased for each member of the cast.

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Keepin' Up Appearances									
By Beulah King	None	F	3	1		3	5	No	Modern
Cinderella Rose									
By Jay Tobias	\$10.00	C	3	1		6	6	12	Modern
Enter the Prodigal									
By Richard Flournoy	10.00	C	3	1		4	4	No	Modern
Everybody's Crazy									
By Jay Tobias	10.00	F	3	1		8	7	No	Modern
"F" is for Family									
By Kurtz Gordon	10.00	C	3	1		5	5	No	Modern
Meet Uncle Sally									
By Jay Tobias	10.00	C	3	1		6	6	No	Modern
Nuts to You									
By Glenn Hughes	10.00	F	3	1		7	8	No	Modern
The Black Ace									
By Kurtz Gordon	None	M	3	1		7	6	No	Modern
The Blue Bag									
By J. C. McMullen	None	FC	3	1		6	5	No	Modern
Chintz Cottage									
By Beulah King	None	C	3	1		2	5	No	Modern
Correspondence Courtship									
By Irving Dunn	None	C	3	1		5	5	No	Modern
Footsteps									
By Broius and Harvey	None	M	3	1		7	4	No	Modern

THE DRAMATIC PUBLISHING COMPANY

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Backing into Eden	By H. E. Mansfield	\$15.00	C	3	2		8	4	No	Modern
Broadway Bound	By Jean Lee Latham	15.00	C	3	1		5	5	No	Modern
Meet the Family	By P. Wayne & W. Sprague	15.00		C	3	1		5	6	No	Modern
The Man From Texas	By Michael Dickerson	.....	10.00	CD	3	1		4	5	No	Modern
He Landed From London	By Julian Lee	.....	10.00	C	3	1		4	6	No	Modern
Hubert the Great	By Howard Reed	.....	10.00	C	3	1		5	5	No	Modern
Cinderella of Loreland	By Frances Homer	.....	10.00	C	3	2		6	12	No	Modern
I Will! I Won't!	By Julian Lee	.....	10.00	FC	3	1		4	6	No	Modern
Phillip for Short	By Kay Ziegfeld	.....	10.00	F	3	1		5	6	No	Modern
Girl Shy	By Katharine Kavanaugh	.....	10.00	C	3	1		6	6	No	Modern

Oh, Professor!									
By Katherine Kavanaugh	10.00	F	3	1		5	7	No	Modern
Who Wouldn't Be Crazy!		FC	3	1		8	8	No	Modern
By Katherine Kavanaugh	10.00								
Drums of Death		M	3	1		4	6	No	Modern
By Howard Reed	10.00								
The Valley of Ghosts		M	3	1		6	6	No	Modern
By Jacob Lear	10.00								
Lady Spitfire		C	3	1		5	5	No	Modern
By Katherine Kavanaugh	10.00								
Full of Youth		FC	3	1		5	9	No	Modern
By Wilbur Braun	None								
Big Brother		CD	3	1		4	4	No	Modern
By Mabel C. Allyn	None								
Sound Your Horn!		FC	3	1		4	6	No	Modern
By Howard Reed	None								
Mystery at Midnight		M	3	1		5	5	No	Modern
By Mabel C. Allyn	None								
The Mystery of the Masked Girl		M	3	1		0	9	No	Modern
By Helen A. Monsell	None								

THE NORTHWESTERN PRESS

2200 Park Ave., Minneapolis, Minn.

Title and Author	Royalty	Type	No. Acts	No. of Sets In. Ex.	Actors M. W.	Possible Extras	Costume
Annie Laurie	\$25.00	D	3	1	7	11	No Scotch
The Charm Shop	25.00	D	3	2	5	6	No 1890
David Copperfield	25.00	D	3	2	6	7	No Costume
Garden of the Moon	25.00	D	3	1	6	6	No 1890
Huckleberry Finn	25.00	C	3	1	4	6	No None
Lucky Girl	25.00	FC	3	1	4	6	No None
Mignonette	25.00	D	3	1	6	6	No
The Moonstone	None	M	3	1	or 8	10	No Civil War
The Patchwork Quilt	10.00	D	3	1	5	7	No None
Rosemary—For Remembrance	50.00	D	3	1	6	6	Yes World War
Through the Keyhole	25.00	C	3	1	4	4	No None
Tiger House	25.00	M	3	1	5	5	No None
Wind In The South	25.00	CD	3	1	3	6	No None

Free Charter Grants

Alumni Troupes organized during the present year will receive a free charter grant in accordance with the specifications agreed upon at the recent Chicago national convention. The regular charter fee is \$5. Graduate Thespians wishing to organize such troupes are requested to discuss their plans with their local high school director, and then write the Central Office for the Official Alumni Troupe Application Forms. Full details will be furnished upon request. Address your letter to the National Secretary-Treasurer, Campus Station, Cincinnati, Ohio.

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What's New Among Books and Plays

EDITED BY H. T. LEEPER

Reviews appearing under this department aim to help our readers keep up with recent books and plays. In most instances, these reviews are prepared with the hope that they prove of practical value to our readers.

Remember the Day, a play in three acts by Phila Higley and Philip Dunning. Row, Peterson & Company, Evanston, Ill. 13 m., 12 w. Royalty quoted upon application.

This is the same play which proved one of the sensational Broadway hits of the present season, having received the unanimous approval of both critics and public. It is unquestionably one of the few good plays of this year and it is destined to be a favorite with amateur groups for years to come.

The authors have gone back to the school rooms of a Middle Western community and have told the story of a school boy who "fell in love" with his teacher, a simple narrative which really shows that "a boy's will is the wind's will, and the thoughts of youth are long, long thoughts." Dewey Roberts is interested in ships, and when his teacher, Miss Trinell, tells him of her seagoing family in New England, he develops a stronger interest in her. His heart is broken when he discovers that Miss Trinell is in love with Dan Hopkins, the athletic coach. Dewey's family cannot understand his strange actions and his sudden decision to go away to school. Neither can he. In the Epilogue, Dewey is shown as a man of thirty-five and a leader in the ship-building industry. He meets Miss Trinell for a few minutes in a Washington hotel, but business prevents him from taking her out for dinner.

Remember the Day is a play everyone should see. It brings back the days of our childhood. As a play for amateur groups, it will be enjoyed and remembered by all who see it. It is easy to stage, the parts are all good, and as a clean, delicate and tender play, it cannot be surpassed. Buy a copy of the play and read it. It is worth your time and money.

Strangers At Home, a play in three acts by Charles Devine. Longmans, Green and Co. 8 m., 9 w. Royalty quoted upon application.

Strangers At Home was first produced at the Longacre Theatre, New York, on September 14, 1934. The action of the play takes place in the living room of the Crosby home in Kingston, N. Y.

The story of this play is extremely interesting. Mrs. Crosby and her sister Phoebe discover that the business of taking in tourists is very profitable. It is not long until the Crosby home becomes popular with tourists. Meanwhile, the rest of the Crosby family find it almost impossible to rest in their own home. In desperation, Jean the younger daughter, leaves for New York. Kay, the other daughter, loses the attention of Stuart Mason, a rich young man in whom she is interested. Tom Gibbs, a salesman, popular with all the Crosbys excepting Kay, takes a more active part in the family business. Later, Jean returns home. She is followed by Joe, an undesirable whom she met in New York. As the end of act III approaches, Tom and Kay fall in love, and with Mr. Crosby, a tired and patient old man, leave for Tom's new home. Jean gets rid of Joe and goes to Albany. Mrs. Crosby and her sister are left alone, but this does not make them lose their interest for tourist trade.

This is a play that the average audience will enjoy. It has a number of humorous situations and thrilling moments of suspense. The dialogue is lively and keeps the action of the story moving. There are no serious stage problems. All characters have good parts. We heartily recommend this play for amateur production. Excellent for high schools.

Huckleberry Finn, Detective. A comedy in three acts based on Mark Twain's novel and dramatized by Robert Lewis. The Northwestern Press. 4 m., 6 w. Royalty \$25.

Youngsters of all ages will enjoy acting their old favorites **Huckleberry Finn** and **Tom Sawyer** in this not too difficult dramatization of Mark Twain's classic. **Huckleberry** returns from school on his vacation and brings with him no end of worries for "Aunt" Polly, who has married John Finn, Huck's father, now reformed. Huck is filled with sleuthing ideas derived from a correspondence detective course he has taken. The chance to try out the new knowledge comes when Aunt Polly's niece, Mary Jane, is kidnapped. The kidnapping turns out to be a hoax, but Huck and Tom catch a real criminal who is about to abscond with the payroll that has been left in John Finn's care.

The setting is one easy interior: the living room of the Finn household in a small town in Missouri.

Pink Girl, They Cannot Return, Way Station. Ivan Bloom Hardin Company, Des Moines, Ia.

A good new one-act play to keep in mind for contests is **Pink Girl** by Beulah Charmley. The author won a Wisconsin play writing contest with it, and the strong human appeal together with the quaintly charming setting makes it good tournament material. The cast is two men, seven women. The scene is an artist's studio. Allie, whose father was a famous painter, has kept the home open to tourists as an art shrine. She almost loses the most famous painting to a fraudulent collector. Price 50c. Royalty \$10.00.

They Cannot Return, a new one-act play by Byron B. Boyd, was presented most successfully at the University of Iowa play tournament, and also at the University of Montana last year. The scene is an office interior; cast, two men, three women. The story is of a man who has followed his wanderlust inclinations, always intending to go back home some time. When he does return to his mother, however, it is only to bring her heartbreaks. Price 50c. Royalty \$10.00.

Another strong contest play is **Way Station** by Thomas W. Duncan. It was recently given over the radio by the Community Drama Association of Des Moines, Iowa, and offers wonderful possibilities in scenic and sound effects without being difficult for tournament use. This tragic fantasy takes place in a small railway station where a banker, a tramp, and the ghost of a girl both had loved, meet after twenty years. A strange fate which has interwoven the lives of the three, again steps in to furnish an incomparable climax. Price 50c. Royalty \$10.00.

The Moonstone, a mystery play in three acts by Wall Spence. Northwestern Press. 9 m., 7 w. Royalty \$10. (Until September 1, 1936, royalty is waived upon the purchase of fifteen copies of the play.)

A dramatization of Wilkie Collin's novel of the same name. This is a story of the misfortune brought upon whoever owns the mystic "Moonstone"—a story not unlike that of the famous Hope diamond. Stolen from a Hindu temple by a profligate Englishman, the gem is passed on at his death to his innocent and charming young niece, Gloria Verinder, who inherits, thereupon, the stone's evil spell as well. No sooner has the stone come into her

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possession than it is stolen from her room in such a manner that all evidence points to the young man Gloria was about to marry. After the failure of detective Cuff, the family doctor unravels the mystery by reducing the suspect to a mental state corresponding to that which was in effect at the time of the theft, thereby reconstructing the action of that night. The suspect is cleared and the guilty party is discovered. But no sooner is the stone recovered than the original Hindu owners turn up to furnish more excitement.

Although the cast is large, several of the parts are very short. The one setting is the drawing-room of a fashionable London dwelling. No "trick" scenery is necessary. This is the "detective story" type of play, and as such is minus corpses, clutched hands, and other gruesome odds and ends usually found in mystery plays.

Lucky Girl, a farce comedy in three acts by Arthur Howard. The Northwestern Press. 6 m., 8 w. Royalty \$25.

A new play which is destined to enjoy a good record among amateur groups.

A group of young men, with Chester Morris as their leader, are financially interested in a gold mine. Consternation reigns when it is learned that operations at the mine must close because of lack of funds. Just as Chester is about to be blamed for this shock, the group learns that he is heir to \$150,000, this sum to be his the moment he marries. There are only two days left in which Chester is to marry and save the gold mine. A party is held the next night to which a number of girls are invited. Excitement is high as Chester proposes to one girl after another without success. However, when the girls discover that he is entitled to a fortune, several of them change their attitude toward him. He is finally saved from making a fool of himself by Ann Mitchell, the girl who really loves him. All ends well.

Luck Girl is a fast-moving play that your audience will enjoy. The parts are all good, the lines are clever and the plot is an intensely interesting one. There are no serious stage problems; one living room set being required for the entire play. Especially good for the Seniors who want to show their graduation clothes.

Short Plays From Dickens. Dramatized by Daisy Melville Vance. Samuel French, New York, 1935. Price, \$1.00.

A collection of nine one-act plays based upon scenes taken from the novels of Charles Dickens. The collection includes "David Copperfield Meets His Aunt" from *David Copperfield*; "Dick Swiveller and the Marchioness" from *The Old Curiosity Shop*; "A Lamb Among Wolves," *Oliver Twist*; "Breaking the News," *Bleak House*; "Nicholas Nickleby Decides to Become An Actor," *Nicholas Nickleby*; "Vengeance," *Oliver Twist*; "Inspector Bucket of Scotland Yards," *Bleak House*; "Tony Weller and Son," *Pickwick Papers*; and "Over the Garden Wall," *Nicholas Nickleby*.

These plays are invaluable to the classroom teacher who is anxious to establish among her students a lasting impression of the works of Charles Dickens. Teachers of English literature can use these selections to great advantage in creating a love for the writings of this great master.

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Our Periodicals in Review

REVIEWED BY LOTTA JUNE MILLER

Articles reviewed in this department are selected for their practical value to drama teachers and students. These reviews will have achieved their purpose if they instill a desire among our readers to maintain an active acquaintance with the periodicals.

Preface to a Play to Come

By GEORGE M. COHAN

The Stage for January, 1936

"At any rate, I wrote him as I think I ought to be," says George M. Cohan discussing his new play *Dear Old Darling*, which was written about himself. While the events are not autobiographical, the character has the same essential traits as Cohan himself. It is the story of a retired "song-and-dance" man who wants to catch up on all of the pleasures of which he was deprived during his younger days, a kind of "a sheep in Wall Street clothing."

After a brief discussion of his play he digresses into an interesting account of his method of directing. In contrast to Guthrie McClintic, he believes in throwing rehearsals into action from the beginning instead of discussing the parts leisurely for several days in advance. He also comments on the fact that he writes his plays in their entirety now before handing the manuscripts to the actors because it seems to worry them to receive only one act at a time. He explains, "At my age I cannot be bothered with worried actors."

In continuing his ramblings, it is worth while to note his definitions of comedy and farce. Most of us have learned that comedy is humor in character, while farce is humor in situation. Cohan defines the two terms as: "*Dear Old Darling*" is a comedy inasmuch as the laughs are written to be intermittent, as opposed to farce in which laughs should never stop." No doubt he ought to know.

The Artist Sets the Stage

By DANIEL RICH

Theater Arts Monthly for February, 1936

The evolution of the theater from the early Greeks to modern times is more striking than the evolution of man from his earliest ancestors down to the gum-chewing, tobacco-inhaling, neurotics of today. The stage set is a relative new addition to the theatrical world as are the teeth to man. Both contribute largely to appreciation and enjoyment, however.

Among our great designers is Jo Mielziner who has contributed more to modern stage design than any other single artist. His sets are a medley of mood, color, and visual poetry. It was said that so compelling was his bridge for Maxwell Anderson's *Winterset* that it was likened to the symphonic accompaniment of a great orchestra.

Vincent's Minelli

Theater Arts Monthly for January, 1936

Minelli, a young artist and author of many of the smartest sketches in *At Home Abroad*, says, "The theater and life have decided to meet on common ground, and that ground—let us face it—is madness." After observing the average person in action and a modern review in motion, one will agree that life and the theater are a bit mad. However, this is beside the point, the fact remains that Minelli is talented, not only as a designer of outstanding stage sets, but a director and costume designer. Humorously he explains: "I saw the advantage at once. As a producer I would not be under obligation to take the scenic designer to lunch and charm him into

great endeavor. As a costumer I could berate the scenic designer to my hearts content if the background and costumes showed traces of incompatibility, as a scenic designer I could shut off the telephone and play not-at-home to the producer and costumer. It seemed a veritable millennium." Be sure to observe the interesting sketches which follow this article.

The Director Takes Command

By MORTON EUSTIS

Theater Arts Monthly for February, 1936

Guthrie McClintic again "takes the stage" as a director. Professing to have no definite theory, yet he sets forth various maxims of good direction. He possesses that sixth sense, that certain something of which all artists are masters, in which one feels or senses a situation in his subconscious being. He has that ability to visualize characters, business, costumes, setting, and-the-like long before they are put into action. His directing is not according to rule but is a result of instinctive, individual reactions. He feels a situation rather than analyzes it. Sometimes he sees a play in colors as he did in *Romeo and Juliet*—reds, yellows, Juliet in a red dress—warmth, gaiety—"Juliet is the sun!" This power without a name is very rare, and is one which distinguishes the genius from the layman.

Victoria Regina

By LAURENCE HOUSMAN

The Stage for January, 1936

History again "treads the boards" in the guise of Queen Victoria, the supposedly pious, nineteenth century ruler of England. This production is the compilation of ten scenes, chosen from some thirty acts, all of which were censored in England. The British people still idealize their Queen far too much to allow her personal traits and idiosyncrasies to be aired in public.

It was with great difficulty that Laurence Housman, the playwright and author of this article, obtained the essentially human characteristics of this paragon of womanhood. Those who had possessed her diaries destroyed most of the incriminating evidence, leaving only the more idealistic side of her nature. Despite these difficulties, he has unearthed information sufficient to arouse the envy of an Egyptian archeologist.

Pride and Prejudice

By EDITH J. R. ISAACS

Theater Arts Monthly for January, 1936

The fine arts of respecting an art is the talent which Helen Jerome displayed in her dramatization of Jane Austen's immortal novel, "*Pride and Prejudice*." Her interpretation has retained all the leisurely, witty, sentimental qualities of the original by preserving the same style, arrangement of details of place, character, conflict, and motive. It was Jane Austen who was the first domestic realist (and think what she started).

To add further to the charm of this production is Jo Mielziner's beautiful Georgian costumes and stage set. It is no wonder "*Pride and Prejudice*" has reached the hearts of the theater public.

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